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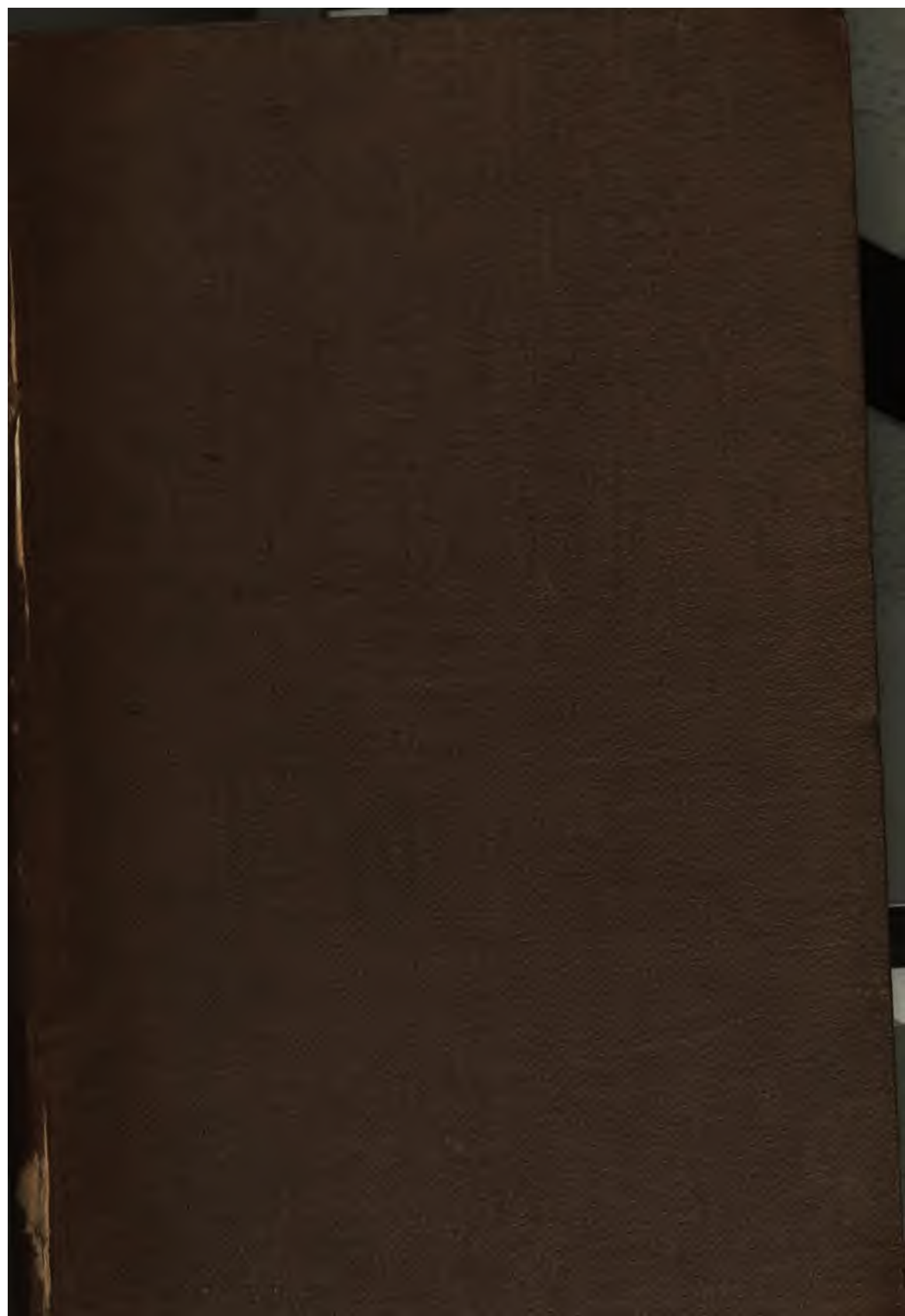
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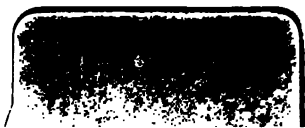
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37. 1204.



A
MEMOIR
OF
THE LIFE AND WORKS
OF
WILLIAM WYON, Esq., A. R. A.,

CHIEF ENGRAVER OF THE ROYAL MINT.

——— This glorious and still unrivalled Country, to which
all our Hearts are bound by a Thousand indissoluble ties.

Bishop Porteus, Lett. xxiv.

1837.





PRINTED BY W. NICOL, 51, PAUL MALL.

TO

LIEUTENANT GENERAL

SIR HERBERT TAYLOR, G. C. H.,

&c. &c. &c.

PRIVATE SECRETARY TO HIS MAJESTY.

Sir,

I am most grateful for Your obliging permission to dedicate this MEMOIR to You,—a favour, which is the more agreeable, as it affords me the Opportunity of publicly expressing the deep sense of my Obligation, for the high Honour of my Appointment, in 1812, through Your kind intervention, to the Office of ASSISTANT LIBRARIAN, in THE ROYAL LIBRARY at BUCKINGHAM PALACE;—an auspicious event, which placed me so happily amidst that splendid Collection of Science and Literature,—the “Perpetual Monument of the Munificence, Judgement, and liberal Taste,” as it was the accumulated Delight, of Our late venerable and beloved Sovereign, GEORGE THE THIRD,—

DEDICATION.

And, may I be allowed to add, the fortunate occasion also of that uniform Goodness and friendly Disposition, which I have so invariably experienced from You.

With sentiments of the sincerest Respect and Esteem, I have the honour to subscribe myself,

Sir,

Your most truly obliged,

and faithful Servant,

NICHOLAS CARLISLE.

Somerset Place, London,
29th of January, 1837.

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INTRODUCTION.

THERE are few Persons of refined Taste, who have not some favourite Pursuit, which they cultivate with singular delight. But our Tastes, like our Intimacies, are the most rational, when directed to those Qualifications in the object, which are calculated at once to entertain and to improve our Minds.

The Amusements of Life, which are resorted to, in order to prevent the Mind from falling into Idleness or Vice, are of various kinds. Some Persons are inclined to the pleasure which Musick, Painting, or Sculpture affords,—and which, indeed, to persons who have no relish for such Amusements, must seem like another sense beneficently superadded,—Books are also never failing sources of Happiness, it being with them, as with a well-chosen Friend, that the mind never unbends so agreeably as in such elegant intercourse.

In commendable Pursuits such as these, how many persons occupy their leisure hours!—and,

from silent Admirers of Works of Art, or Possessors of a few subjects of Taste, imperceptibly increase the store, until their treasures gradually become important,—and, hence, attest the refinement of their Owners, and the inestimable value of their Collections.

But whatever may be the Pride or the Pleasure in accumulated Works of Excellence, it is certain, that the Encouragement of NATIVE ART affords the most pleasing Indulgence, as it furnishes an Amusement that embodies a Patriotic Principle in an honourable and useful gratification.

Whatever Praise is, therefore, due to the Collectors of Books, Pictures, or Statues, a similar share of it may reasonably be extended to those, who show their Partiality for COINS,—especially, if the contents of their Cabinets be distinguished by the number and beauty of the Works of their Countrymen. Few Persons have either Fortune or Opportunity to collect the splendid Gems of Antient Skill,—but most of those, who partake of this captivating Study, may indulge their Taste in securing some of the Productions of living Artists.

Influenced by this conviction, I shall endeavour to enumerate all the COINS, MEDALS, and SEALS, of an Engraver, who has done honour to ENGLAND, by the exquisite specimens of his Science and

Taste,—and, by so doing, I may enable Collectors to know with certainty, when their Cabinets are complete, and that too within reasonable bounds.

In an attempt of this kind, we have the example of MR. VERTUE to guide us, in his Collection “of the Works of that great Artist, THOMAS SIMON, so much admired for their Excellency and Rarity,”—And, whilst a Design, like this, is attainable, let us gratefully resolve, that the elaborate Works of our eminent Contemporary, WILLIAM WYON, Esq., shall in like manner be perpetuated to the latest Posterity.

The principal impediment that seems to interpose, is the delicacy of delineating the Biography of an unassuming Artist, who is still surrounded with a happy circle of admiring Friends, and who shrinks from that applause, which universally accompanies his unrivalled exertions.

For, in writing a Narrative of a living Individual, it may be suspected, that fondness for the friend, or partiality to his talents, may transgress the limits of strict fidelity,—But let it be remembered, that if a Life be delayed until Interest and Envy are at an end, “we may hope for impartiality, but must expect little intelligence,—for the incidents which give excellence to Biography are of a volatile and evanescent kind, such as soon escape

the Memory, and are rarely transmitted by Tradition."

Whilst, then, we have the satisfaction of the Artist's Presence, we are freed from all uncertainty of Conjecture, and enjoy that greatest qualification of an Historian, the direct knowledge of the Truth.

The skill to which MR. WYON has attained, by long and unwearied Perseverance, should therefore be transmitted in all its particulars to future Ages,—that his Successors may be ashamed to fall below him, and that no Artist may hereafter, in excuse of his Ignorance, have to plead the want of a correct Example.

It may not, however, be improper, first to take a concise view of the state of the Coinage in the reigns of several of our Monarchs, and of the Solicitude shown by some of them for the beauty and improvement of it,—And, in so doing, the "ANNALS" of my sincerely lamented friend, the late Reverend ROGERS RUDING, present a luminous Series, from whence an historical Summary may safely be made.

So early as the reign of King HENRY the First, and about the year 1125, the English Goldsmiths seem to have been eminent for the excellence of their Workmanship, and to have been sometimes

invited to practice their art in Foreign Courts. ANKETIL, who was afterwards a Monk in the Abbey of St. Alban, and made the Shrine there, resided during seven years in DENMARK, by the command and at the request of the reigning Monarch. Whilst he continued there, he was employed in a variety of Goldsmiths' work, and was appointed the Keeper of the Royal Mint, and Chief Moneyer.

The Coins of King STEPHEN are almost invariably ill struck up, which gives the Workmanship an appearance of being more rude than it will be found to be upon closer examination. The *Derby Penny* is, however, a very remarkable exception, for it is perfect in all parts, but the execution is most barbarously uncouth.

In the year 1180 it was found expedient to introduce a *Foreign Artist* into the Mint, for the improvement of the Money,—and PHILIP AYMARY, a Native of *Tours*, was commanded by King HENRY the Second to come into England, and to undertake the work. Accordingly, in the Winter, at the Feast of St. Martin, the old Coins were called in, and new round Money was issued. Whether the whole of this Coinage was conducted under the inspection of AYMARY, is somewhat doubtful,—for, instead of attending, as it was his duty to do, to the increase of the Revenue, and to the restrain-

ing the arts of Counterfeiters, he was heavily suspected of conniving at the frauds of the Moneyers, and having narrowly escaped punishment by HENRY's lenity, he was dismissed by him, and sent back to his own Country.

The Coins of HENRY the Second were rare, until a large quantity of them happened to be found at Royston, about the year 1721,—and a still larger hoard, to the amount of more than 5700, at Tealby, in Lincolnshire, in 1807, which are described in the 18th volume of the *Archæologia*. They are commonly very ill struck up,—and this imperfection is so general that, although these Coins “were as fresh as when they first issued from the Mint, yet their execution was so very bad, that on many of them scarcely two letters could be discerned.”

The alteration of the Type which was introduced upon the Money in the reign of King HENRY the Third, forms a kind of *Æra* in the Numismatick History of England. From the Conquest until this time, with the exception of the Coins of HENRY the Second, and the Obverse of those of JOHN, a great variety prevailed in the Impressions both of the Obverse and Reverse of the Coins. The Portraits of the Monarchs were represented either in *full* or in *profile*,—and the Crosses

were exhibited under almost every possible form. But the Portrait of HENRY the Third is invariably full-faced,—and the Cross consists of double lines.

Rude as this ornament of the Reverse may appear to modern taste, it, however, seems, for some reason or other, to have been highly satisfactory to those who conducted the operations of the Mint, for it kept entire possession of the Coins until HENRY the Seventh introduced Heraldick Bearings. It then began gradually to give way, but was not entirely lost before the latter end of the reign of JAMES the First, at the termination of a period of nearly Four hundred years.

The side to which the *Profile* is turned, is now varied in every reign from left to right, and from right to left again.

The Coinage which took place in the eighth year of King EDWARD the First, 1279, was conducted under an Agreement between His Majesty and WILLIAM *de* TURNEMIRE, of Marseilles.

The Coins of EDWARD, and indeed of all his Successors until HENRY the Seventh, represent him full-faced, and crowned with an open Crown fleurie, consisting of three Fleur de Lis, with two rays or lesser flowers, not rising so high as the others, placed between them. During that period, there

does not appear to have been so much as an attempt to preserve any similitude of the several Kings, in the impression of their heads. They are all alike, and even those that are represented on their broad Seals and Monuments as wearing beards, do nevertheless appear smooth-faced upon their Coins,—nor are the variations of Age, which must have taken place during a long reign, in any way expressed, but the Monarch bears as youthful an appearance upon his latest Coins as he does upon those, which were struck when he was a Child. Mr. FOLKES thinks that this particular, however odd it may appear, is not entirely chargeable on the want of skill in the several Workmen who engraved these Coins, some of which, he says, are in other respects not ill executed,—but he supposes, that some custom of those ages required the King to be represented on his Money as in the Prime and Vigour of his years, and that this Effigies of him was to be considered rather as his *Political* than as his *Natural* Likeness.

One slight variation from the uniformity of these Portraits, during a short proportion of the period stated by Mr. FOLKES, must not be omitted. The faces on the *Pennies* of EDWARD the Fourth and of RICHARD the Third are remarkable for an appearance of age and ugliness, which is not to be found

on the Coins of any of the preceding Kings, although EDWARD was the handsomest man of his time,—and neither he nor RICHARD had much exceeded the age of Forty years at the period of their decease. It is clear, therefore, that notwithstanding the Engraver of the Dies then thought fit, for some reason now unknown, to vary from the mode so long established, yet he had no intention to form a correct Portrait of the Monarch.

The custom of stamping the Moneyer's name upon the Coins began to grow into disuse in the reign of EDWARD the First,—and, it should seem, in a very early part of it, as no more than one Name has hitherto been discovered upon any of this Money.

In the year 1343, the Gold Coins of other Nations were denominated either from the place of Mintage, or from the Devices impressed upon them,—but the Gold Coins of EDWARD the Third, at this period, seemed to have derived their Name (*Nobles*), from the *Noble* nature of the Metal, of which they were composed.

It is indeed extraordinary, that they were not rather entitled from the new and singular Type of a *Ship*, with which they were impressed, and thus remarkably distinguished from every other Coin at that time existing. This could have been adopted

only for the purpose of commemorating some great and well known Event, which Mr. RUDING conceives to have been the signal Victory that King EDWARD obtained over the French Fleet, off *Sluys*, on Midsummer-day, in the year 1340, when two French Admirals and about 30,000 men were slain, and above 230 of their large Ships were taken, with but inconsiderable loss on the part of the English,—And it seems highly probable, that this mighty Victory suggested to EDWARD an idea of his SUPERIORITY over every other Maritime Power, and that these Coins were struck for the purpose, as SELDEN supposes, of recording his claim to THE SOVEREIGNTY OF THE SEAS, which was supported by a Navy consisting of Eleven hundred Ships,—

An old versifier sings,—

For foure things our *Noble* sheweth to me,
King, Ship, and Sword, and Power of the See.

These Coins were so beautiful, that various fabulous Reports were framed respecting the *material* of which they were formed. Such reports continued in force even in the time of CAMDEN, who says, “our Alchymists do affirm (as an unwritten verity), that the Gold was made by projection or multiplication Alchymical of RAYMUND LULLY, in the Tower of London, who would prove it as

Alchymically, beside the Tradition of the Rabbies in that Faculty, by the Inscription,—for, as upon one side there is the King's Image in a Ship, to notify that he was Lord of the Seas, with his Titles, so upon the Reverse, a Cross fleury with Lioneux, inscribed, *IESUS AUTEM TRANSIENS PER MEDIUM EORUM IBAT*, (LUKE, chap. iv. v. 30),—which they profoundly expound, as *JESUS* passed invisible, and in most secret manner by the midst of the Pharisees, so that *Gold* was made by invisible and secret art amidst the ignorant. But others say, that the *Text* was the only *Amulet* used in that credulous age to escape dangers in battle."

It appears, from a passage in a Contemporary Author, that these words were considered not only as a Preservative from the perils of *War*, but supposed also to answer an humbler purpose, that of defending men from the peril of *Thieves*,—and, surely, if they are allowed to possess that power, a more proper Inscription for a Coin could not have been easily chosen.

About the 17th year of the reign of EDWARD the Fourth, 1477, the Coins and Bullion of the Realm appear to have been debased by almost every possible method.

He appears not to have made any alteration in the general Type of his Coins, which are dis-

tinguishable from those of immediately preceding Kings, only, by the Name, or the Weight, or by the Mint Marks,—and he was the first English Monarch, who used the Royal Badge, *a flaming Sun*, for that purpose.

When MARY was Princess, her Device was a Red and White Rose and a Pomegranate knit together, to show her Descent from Lancaster, York, and Spain. When she came to the Crown, by persuasion of her Clergy, she bore, Winged Time drawing Truth out of a Pit, with VERITAS TEMPORIS FILIA. This Motto is on her first Great Seal.

Upon her Marriage, on the 25th of July, 1554, PHILIP, according to his Marriage Articles, took the Title of King, and his Name was joined with the Queen's upon her Money.

On the Obverse of their Shilling is a Profile Bust of the King and Queen facing each other, in imitation of the Coins of FERDINAND and ISABELLA of Spain.

This unlucky Position of the Busts is thus ridiculed by BUTLER, in his *Hudibras*,—

“ Still amorous, and fond, and billing,

“ Like PHILIP and MARY on a Shilling.”

It was the fashionable flattery of the reign of Queen ELIZABETH, to ascribe the whole merit of

the improvement of the Coins to Her Majesty's wisdom and goodness,—And the Queen, it is to be presumed, believed that such honour was justly her due, as we find her frequently and publicly claiming it, and boasting, “that she had conquered now that Monster, which had so long devoured her People.” This, however, probably refers more to the restoring of the Standard of the Coins, than to the Beauty of their Execution,—A Plan which had been begun, and in a considerable degree carried into effect, by King EDWARD the Sixth.

Upon a Rial is engraven IHS AUT TRANSIENS PER MEDIU ILLORUM IBAT. None of the Successors of EDWARD the Third continued this remarkable Legend with more propriety than this great Princess, who was the *last*, that used it,—and which we have seen, was designed by King EDWARD to keep up the memory of his Naval Victory over the French, and the natural right of his Successors to the Sovereignty of the Seas.

About the year 1608, King JAMES the First sent WALTER BASBEE, Assay Master to Goldsmiths' Hall, to The Emperor of RUSSIA, for the purpose of making what he had requested, a Standard of Gold and Silver in his Mint, equivalent to that of The Tower of London,—a strong fact to show the

high estimation, in which that Standard was holden upon the Continent.

In the course of King JAMES's reign, a good deal of Money was coined of *Silver*, refined from the *Lead* of the Mines of THE PRINCIPALITY OF WALES. This Money was marked with *The Welsh Feathers*, placed over The Royal Arms, upon their respective Reverses.

The year 1628 was memorable for the great improvement, which took place in the workmanship of the Coins. The merit of this advancement of the art is ascribed to a Foreign Artist, NICHOLAS BRIOT, a Native of *Lorrain*, and sometime Graver General of the Moneys in France, who quitted that Kingdom in disgust, and offered his services to King CHARLES the First. His Majesty, whose Taste in The Fine Arts is admitted by those who do not think favourably of him as a Monarch, immediately gave him great encouragement. He was made a free Denizen, and, by Letters Patent, dated the 26th of December, 1628, was authorized to frame and engrave the first designs and effigies of the King's image, in such sizes and forms as should serve in all sorts of Coins of Gold and Silver. He attended His Majesty in his Progress into Scotland in 1633, where he engraved a curious Medal for the King's Coronation at

Edinburgh, on the 18th of June, in that year. Some specimens of it have an Inscription on the edge, denoting that it was coined of *Gold*, found in Scotland, and engraven by BRIOT at Edinburgh.

His beautiful designs probably gave rise to the changes which were made in the Mint in 1630, and 1631,—and also of the *Ruff* into the *Band* in the year after.


It is highly honourable to King CHARLES the First, that, in all his difficulties, he never debased his Coins. Had he done so, the Parliament would not have failed to state the existence of such Money, in their Ordinance of the 6th of September, 1647, —But he preserved the Standard inviolate, even when, from necessity, the Workmanship of some of his Coins was so rude, as to justify the suspicion that the Dies were sunk by a common Blacksmith.

THE COMMONWEALTH appear to have evinced great solicitude respecting the beauty of their Coins. In 1649, The Council of State and Commons in Parliament having had it represented to them, that the Coins of the Government might be more perfectly and beautifully done, and made equal to any Coins in Europe, proposed to send to France for an Artist there, who had invented and

improved a Machine, and Method, to make all Coins, by a *Screw Press*, and *Mill*, with the most beautiful polish, and equality, on the edge, or any proper Inscription, or Graining, which might denote the time of Coining, or prevent the falsifying of Coins, or save them from being clipt, and counterfeited,—for this purpose they resolved to send for the person, so proposed, to be employed in that service for The State.

The Council of State, thereupon ordered, on the 8th of August, to send for PETER BLONDEAU, from Paris, to come to London, to treat with him upon the Price and Expense of coining Money after his new invention. He arrived on the 3d of September following,—but, although a Committee of the Mint was appointed by The Council of State to examine his way of Coining, and a very favourable Report was made respecting it, yet so powerful was the opposition of the Moneyers, that a considerable time elapsed before he could proceed to his work.

BLONDEAU was at length permitted to execute some *Proof Pieces*,—in opposition to which the Moneyers produced from the hand of DAVID RAMAGE, one of their Company, other *Proof Pieces*,—these were, indeed, well performed, though not with all the delicacy and beauty so conspicuous in



those of the Foreigner,—They then exhibited against him a charge of Treason, for Coining in a Private house,—and such was their animosity and continued hostility, that they eventually succeeded in driving him out of the Kingdom.

A splendid Artist now emerges in a Countryman of our own, THOMAS SIMON,—who is reported to have been born in *Yorkshire*,—and that his natural Genius recommended him to the notice of NICHOLAS BRIOT, when he proceeded to Edinburgh, in 1633,—and, in his way, took SIMON under his tuition.—And that, after BRIOT returned to France, in 1646, SIMON succeeded him, as Chief Engraver of The Mint.

In 1649, SIMON was appointed by THE COMMONWEALTH to be sole Chief Engraver to The Mints and Seals.

And, after the Restoration of King CHARLES the Second, His Majesty confirmed him in his place and employment, by a fresh Patent, dated the 2d of June, 1661.

SIMON appears, however, to have been soon called upon for the exercise of his highest Skill, in a contest in Art with JOHN ROETIER, a Native of *Antwerp*, who having been presented to King CHARLES the Second when abroad, as a very eminent and excellent Artist in his way, came over soon after

THE RESTORATION, and was appointed by His Majesty, one of the Gravers of The Mint. Both SIMON and ROETIER made their several *Models* or *Pattern Pieces* for the new Money, in 1661, which being shown at Court, His Majesty is said to have best approved of those, that were given in by ROETIER, —and these were accordingly ordered to be followed, in the Puncheons and Dies to be made for the new Money. Which preference, we are told, so far exasperated SIMON, who did not value his own Performances less than they deserved, nor knew how to submit to his Foreign Rival, that thereupon he is said immediately to have quitted THE MINT.

However, on the 14th of November, 1662, His Majesty commanded SIMON immediately to set about the making of Puncheons, with His Majesty's Effigies thereon and His Royal Arms, for the Coins according to the Draughts expressed in the Warrant, for the use of His Mint in Scotland.

In 1663, he produced in the pride of emulation, “that exquisite Master-piece of art,” his so deservedly famous PETITION CROWN.

The decided superiority of it's Workmanship over that, which was struck in competition by ROETIER (though that was a Coin, which has been admired), seems not to have availed him any thing,

—for he was never restored to his place in The Mint.

Indeed, CHARLES the Second, to whose eye he submitted the justice of his claim to Pre-eminence, never possessed that Taste in the Arts, by which his Father was so highly distinguished,—or, if he ever did possess it, his indulgence in licentious excesses had vitiated that intellectual enjoyment, along with every other better faculty of his mind.

Unhappy Artist! how unworthy of such neglect! —Upon the edge of this beautiful Coin is engraven the following humiliating *Petition*, in two lines,—
“THOMAS SIMON MOST HUMBLY PRAYS YOUR MAJESTY TO COMPARE THIS HIS TRYAL-PIECE WITH THE DUTCH, AND, IF MORE TRULY DRAWN AND EMBOSSED, MORE GRACEFULLY ORDER'D, AND MORE ACCURATELY ENGRAVEN, TO RELIEVE HIM.”

Even this wonderful piece of Workmanship had no effect upon a Monarch, “whose taste and faculties were always besotted with low pleasures,” —and of SIMON we know little more than that he died, in 1665, as was supposed of the Plague,—but, according to others, after he retired into his Native County.

In the reign of Queen ANNE we enter upon the second splendid Period in the Annals of our Mints, for the beauty of Her Majesty's Coinage is ex-

ceeded only by the admirable works of SIMON, during THE PROTECTORATE of CROMWELL, and part of the reign of King CHARLES the Second. These two lucid Epochs are rendered still more illustrious by the contrast of that thick gloom, which, in the other reigns, almost entirely surrounds them, and through which no ray of Genius bursts forth,—but wherever the eye is turned, it is met with repulsive inelegance.

The excellency of our Coins during these two short Periods only, shows how much the Arts may depend upon the good Taste and Patronage of Princes. Under the Government of CHARLES the First, whose superior Skill in The Fine Arts, we have seen, is acknowledged even by his Enemies, the works of the Mint attained to considerable beauty,—And, from the further encouragement which they received from the Rulers of THE COMMONWEALTH, and from CROMWELL, they arrived at a degree of perfection, which was unequalled by the Coins of the neighbouring States.

In the licentious reign of CHARLES the Second they soon begun to decline, “for that Patronage is languid indeed, which is only pleased when Merit is brought home to it, but is too indolent to search for Genius, and too indiscriminate in it's Bounty to confine it to Merit.”

The short and tempestuous reign of JAMES the Second, could afford but little encouragement to The Arts,—And the genius of WILLIAM the Third directed his attention to Glory of a far different kind from that, which is to be acquired from Works of Ingenuity and Peace.

Thus the Art of Coinage languished, until the glorious reign of Queen ANNE restored, to a high degree of vigour, those powers of skill, which *Neglect* had so greatly debilitated.

In that reign Mr. JOHN CROKER was Chief Engraver at The Mint, and to him we are indebted for so many excellent Medals, and Pattern pieces, which rank his Name next to that of SIMON.


The distinction of the *naked Bust*, which was first introduced by SIMON upon the Gold Coins of OLIVER CROMWELL, was adopted by CHARLES the Second, and continued by all his Successors, except Queen ANNE,—whose delicacy would not suffer her Portrait to appear with the *Neck uncovered*.

The improvement of The British Coins was a favourite subject with Dean SWIFT,—who, in 1712, proposed a PLAN to The Lord Treasurer for that Purpose,—in which he observes,—

“ By this means, MEDALS that are at present only a dead Treasure, or mere Curiosities, will be

of use in the ordinary Commerce of Life,—and, at the same time, perpetuate the Glories of Her Majesty's reign, reward the Labours of her greatest Subjects, keep alive in the People a Gratitude for Publick Services, and excite the Emulation of Posterity. To these generous purposes nothing can so much contribute as MEDALS of this kind, which are of undoubted Authority, of necessary Use and Observation, not perishable by Time, nor confined to any certain Place,—Properties not to be found in Books, Statues, Pictures, Buildings, or any other Monuments of Illustrious Actions."

It does not appear that any thing more was done, in consequence of this proposition, than the striking a few Pattern Farthings and Halfpence,—none of which were ever current,—but Mr. RUDING earnestly observes, that had THE DEAN's project been proceeded with, and adopted to it's utmost extent, it would have ennobled our Coinage, and have elevated it far above the Rank of a mere medium of Commerce,—And he is further so highly impressed with the great importance of "the superseding of Heraldick Ensigns by Reverses allusive to Publick Events," as the only thing wanting to the perfection of the Coinage, that he repeats THE DEAN's Proposal, in the last solemn and concluding Paragraph of his most valuable "ANNALS."



In the Report of THE SELECT COMMITTEE, appointed to inquire into the best means of extending a knowledge of The ARTS, and of the PRINCIPLES of DESIGN among the People, printed in September, 1835, *p.* 131., it appears, that Mr. WYON, among a variety of Questions, was asked, if he did not think that a cheap and more extensive circulation of MEDALS among the People might be made instrumental in creating both a love and a knowledge of Art?—To which he unhesitatingly replied, “My view has been frequently directed to that particular,—and I have been also very anxious, that the COPPER COINAGE should become to a certain extent HISTORICAL,—I should like to have recorded upon the COINAGE, the most remarkable Events, and likewise any Discoveries in Science.”

From the commencement of the reign of GEORGE the First, in 1714, to it's termination in the year 1727, his Money was of the same Species and Value as that of Queen ANNE,—but to his Style, upon the Reverse, were added his German Titles, with FIDEI DEFENSOR, which then for the first time appeared upon the Coins, although it had been constantly used in the Style of our Monarchs from HENRY the Eighth, on whom it was conferred by Pope LEO the Tenth, in the year 1521,—and the Arms of His Majesty's German Dominions

were placed on the fourth shield of the Royal Arms.

His Coins for his German Dominions bore the same figure, titles, and arms as the English,—but they had a better impression, more resembling His Majesty, and were of better execution than the English,—BRUNSWICK having been long famous both for good Workmen and good Money.

In the very beginning of the venerable reign of GEORGE the Third, we find an effort even in a private Institution to improve the workmanship of the Money,—for, in the month of May, 1761, a Gratuity of Twenty guineas was offered by THE SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES, AND COMMERCE, to the person, who, within the month of June ensuing, should produce the best Drawing and Likeness of the King in Profile, from which a Die of a *Guinea* might be executed with the greatest propriety. This Premium was adjudged to Mr. I. MEYERS.

This laudable effort of THE SOCIETY, to bring the miserable execution of the Coinage into consideration, seems to have produced no effect whatsoever,—except that it might probably have suggested to The Lords of the Committee of Council the necessity of some attention being paid to the workmanship of the Money,—for, on the 28th

of August, 1798, a Circular notice was issued to the Members of THE ROYAL ACADEMY, stating, that their Lordships had expressed a desire that the Gold and Silver Coins of this Kingdom should have every improvement, which the present state of The Arts could afford.

Several of the Academicians sent in Drawings or Models in consequence of this Circular Letter, but no notice whatever was taken of their communications,—although The Chancellor of the Exchequer acknowledged in The House of Commons, the necessity of inventing such Dies as would prevent the numerous *frauds* committed upon the Silver Coinage of the Country.

And here we may remark the honourable sentiment of that eccentric, but eminently skilful Artist, BENVENUTO CELLINI, on the temptation to *fraud* by workmen of the highest order,—“ His Holiness asked me, whether I could think of making *counterfeit* Money. I answered, that I thought myself much better able to counterfeit Coins than the low fellows, that were generally guilty of that crime,—for, added I, the men who commit such foul deeds, are not persons of any great Genius, that can gain much by their business. Now, if I make such Profits with my slender abilities, that I have always Money to spare, and what I have earned

with credit was ever sufficient to maintain me,—what occasion have I to become a *Forger*, an infamous trade, which would not turn out so much to my benefit?”

In 1798, The Committee of Council for Coins having remarked the considerable loss, which the Gold Coin appeared to have sustained by *Wear* within certain periods, and being desirous to ascertain whether that *Loss* was occasioned by any defect, either in the Quality of Standard Gold, or in the Figure or Impression of the Coins, requested Mr. HENRY CAVENDISH and Mr. HATCHETT to examine, by such Experiments as should be deemed requisite, whether any of these defects really existed.

From a set of well imagined Experiments, which were extended to a considerable length, it appeared, that Gold of moderate ductility is best calculated for Coin, and that the Quality of the present Standard Gold is well adapted to resist abrasion, especially in the case of the friction of Coin against Coin,—and that the Wear is greater upon raised or imbossed surfaces, than upon those which were flat and plain.

A Memoir, containing a full Statement of these Experiments, is inserted in THE PHILOSOPHICAL TRANSACTIONS, for the year 1803.

In the judicious Remarks upon THE ENGLISH COINAGE by WILLIAM DEBONAIRE HAGGARD, Esq., printed in May, 1835, and which ought to engage the immediate and serious attention of Government, and of all Legislators,—we are assured, that it is the received opinion of Practical men, that the System now adopted, for the first time, in The Royal Mint of using *Copper* only, as an Alloy in our Gold Coinage, is not so good as that of employing *Silver* and *Copper*,—and it has been proved by many experiments, that, unless the *Copper* be of the purest quality, the *Gold* will be brittle and unfit for working into Coin,—

And, further, many persons are of opinion, that Gold reduced to the Standard quality by the addition of *Copper* only, does not wear so well in Coin, as a Standard made by an Alloy of *Silver* and *Copper*, and there is no doubt that these Alloys make Gold of a proper ductility for Coin,—which is in accordance with the experiments of Messrs. CAVENDISH and HATCHETT,—

And, in a recent Interview with the last-named Gentleman, Mr. HAGGARD had the satisfaction to find, that Mr. HATCHETT's ideas on this subject coincide with his own.

With reference to the improvement of our Gold Coinage, the Plan, which Mr. HAGGARD proposes,

would save the Government great expense, and prove highly beneficial to the Nation,—whilst it would moreover prevent the brittleness of our present Coin, check materially the exportation of our Gold Coin, and do away with the dishonest practice of the melting of our Coin in *Paris*, which is resorted to for the sake of the profit *arising from the extraction of the Silver*.

And, he especially insists, that the *Currency* should be based upon a *Silver*, instead of a *Gold* Standard,—in order to give greater security to the expansive industry and energies of the People of THE UNITED KINGDOM.

The graceful reign of GEORGE the Fourth will introduce us more immediately to the elegant Productions of The Gentleman, whose unassuming Merit has been the agreeable occasion of this MEMOIR.

THE LIFE.

George ? WYON, of German
origin; died in The West
Indies.

GEORGE WYON; ob. 1796.

THOMAS WYON;=
ob. in 1800.

PETER,=

GEORGE.

JAMES, settled
at Dublin, in
Ireland.

THOMAS, born in
1792; ob. 1817,
æt. 25.

WILLIAM, the
subject of this
Memoir; born
in 1795.

= C. S. KEELE,
12th April,
1821.

CATHERINE
LOUISA.

LEONARD
CHARLES.

JULIA
AUGUSTA.

FREDERICK
WILLIAM.

ALTHOUGH THE FAMILY of WYON appear to have been blessed with considerable abilities, and to have steadily exercised their Talents with laudable industry and publick spirit,—yet little is known of their early History.

George ? WYON, who stands at the head of this Pedigree, was a Native of *Cologne*, in Germany, a Silver-Chaser,—and was brought from Hanover to England in the suite of King GEORGE the First, at which period it was not unusual for Great Personages to carry with them Artists of celebrity. There is a prevalent belief in the Family, that this Gentleman died in *The West Indies*, whither he had gone upon a speculation to sell Pictures.

GEORGE, his son, was so young at the time of his father's death, that his recollection of him was very imperfect. At a suitable age he was apprenticed to HEMMINGS, then Goldsmith to King GEORGE the Second,—and, about the year 1775, he was engaged in The Manufactory at *Soho*, near Bir-

mingham, since so deservedly renowned for it's Mechanism and Productions of Skill throughout the Civilized World. In a place so sacred to Genius, we may reasonably conclude that Mr. WYON contributed his share of elegant workmanship, as none were likely to be encouraged in that sphere of Enterprise, who were not well practised in the Magnificence or the softer Beauty of Art. He superintended the fabrication of articles of *Cornelian*, which at that time were finished in a most expensive manner, and required the aid of the most exquisite taste, such as Mr. WYON possessed in an eminent degree,—indeed, this is evident from the numerous designs and finished works still extant in the Family.

In the month of April, 1772, The City of London presented the “*Patriot*,” JOHN WILKES, with a rich SILVER CUP, embossed with the Assassination of JULIUS CÆSAR, from a cast by Mr. WYON. In THE GENTLEMAN'S MAGAZINE, vol. 44, p. 457., is an engraving, and description of this Cup, where it is “exhibited as a master-piece, which does equal honour to the Artists who formed the design, and those employed in the execution.” And Mr. NICHOLS, in his *Literary Anecdotes*, vol. ix. p. 478., further acquaints us, that Miss WILKES at her decease in 1802, bequeathed to her Cousin Lady

BAKER “ *the Silver Cup*, that was the honourable gift of The City of London to her dear and honoured father.”

Mr. GEORGE WYON died in the year 1796, leaving four sons,—THOMAS, PETER, GEORGE, and JAMES,—to emulate his Talents, and to perpetuate his Virtues.

THOMAS and PETER, the two eldest sons, united themselves in business, as general Die Engravers, in Birmingham,—which connection continued until the year 1800. During that time, THOMAS engraved many Dies for *Tokens*, which possess considerable merit,—particularly those, which constitute a part of The Coventry Series of Buildings. This Gentleman came to London in 1800, where he settled in general business, and was ultimately employed in the department of Engraver of His Majesty’s Seals. He died in 1830.

It is from Mr. THOMAS WYON, that England claims as her own favoured child, his highly talented son, THOMAS,—of whom an interesting Memoir is inserted in THE GENTLEMAN’S MAGAZINE, (*vol. 88, part 1, p. 179*), from the Pen of his friend, I. HUMPHREYS, Esq., Secretary to THE CORK SCIENTIFIC SOCIETY, before which Learned Body that Memoir was read in the month of November, 1817.

This glowing and pathetick Commentary depicts to us the splendid and expanding abilities of that ingenious and amiable Youth, and is imbued with all that warmth of feeling, and delicacy of expression which the favour of admiration could dictate, or the frankness of judicious criticism could suggest.

“ It was our proud and firm hope,” Mr. HUMPHREYS observes, “ that, if Life and Health were vouchsafed to this distinguished Artist, we should see THE NUMISMATIC ART raised from the degradation to which, during the last Century, it had been gradually sinking through want of Encouragement and Patronage, to a height far beyond what it had ever risen to in England,—and we flattered ourselves that there was a rational expectation, that The HAMERINI of Italy, and even HEDLINGER of Sweden, might be excelled by an Englishman,—for, in what Branch of the Arts have Englishmen ever been deficient, when a fair prospect of Remuneration has warranted them to devote their Abilities to it ?

“ The want of Patronage has alone in our opinion depressed THE MEDALLICK ART in these Countries.”

Mr. HUMPHREYS then proceeds to give some interesting particulars of the early Life of his amiable

friend, and of the commencement of his Career as an Artist, at the youthful age of *Sixteen*!

He then states the Progress of Mr. WYON's labours, giving elegant descriptions of the several Coins and Medals, executed by him,—still apprehending, that considerable additions might be made to render his List complete,—and which appears to have been the case, from subsequent Letters that are printed in *THE GENTLEMAN'S MAGAZINE*.

To his Family and Friends, Mr. WYON's health had been for several years an object of great solicitude and apprehension,—but, in the course of the Summer of 1817, it had visibly and alarmingly declined,—when having removed to the neighbourhood of *Hastings* for change of air, he there closed his short but valuable life, on the 22d. of September, 1817, in the Twenty-fifth year of his age.

The Private life of Mr. WYON was as amiable, as his Publick was splendid. His habits were strictly religious and domestic,—and, as a Son and a Brother, he was all that a Parent or Relation could desire. His Manners were uncommonly mild and unassuming,—though it would not have been wonderful, if Abilities, which at so early an age placed him at the undisputed head of his Profession in this Kingdom, had worn a different exterior. He was also perfectly free from that Envy and Jeal-

lousy, which, while no class of Society is exempt from it, works, perhaps, more visibly amongst Artists. No person could be more ready at all times to point out Merit wherever it prevailed, and no one was so severe a critick, or had so humble an opinion of his own Productions, as himself.

PETER WYON, the second of the four Sons in the Pedigree, after the dissolution of Partnership with his brother THOMAS, continued his occupations in Birmingham, where he displayed great Taste in his Designs, and Models for sinking Dies for ornamental Brass-work, — which, in many respects, are unequalled even at the present time. He also engraved the fine large Medallion of Mr. BOULTON, which alone might afford a convincing proof, that, if circumstances had permitted the full expansion of his powers, he was capable of much higher attainments in the art. But what must above all other considerations have gratified his fondest affections, was the blooming promise of excellence then attendant upon his eldest Son, WILLIAM,—to whose Merit and Abilities these humble pages are now devoted.

It has been observed, that, in the history of an Artist, there are seldom any circumstances cal-

culated to awaken interest by their novelty or importance, such as frequently occur in more active pursuits,—That an Artist's life is one of uninterrupted quiet and perseverance, silently spent in the seclusion of his Work-room,—And, that those who are destined to the duties of an ingenious but laborious Profession, can have no other feats to proclaim, than difficulties by patient thought overcome,—and can only expect as their highest reward, to escape the censure of the critical. This is a melancholy Picture!—and the more so, when drawn from truth by the Artist himself.

But although our Youthful Aspirant has not escaped these chilling obstacles, and has experienced both opposition and neglect, yet we shall ever find him supported by the proud consciousness of Merit, and bearing without a murmur even the *Injustice*, which he has had occasionally to endure.

We may here adduce an early instance of his Superiority, as acknowledged by his School-fellows, —who, on a Prize being offered for general rivalry, presented a Memorial to the Master, candidly declining to contend for the Drawing, “ *if Wron was one of the Competitors.*”

After passing through the several classes of a respectable School at Birmingham, our Artist,—for so we must now call him,—was apprenticed, in

1809, to his Father, having then attained his *Fourteenth* Year. The natural bent of his mind was first seen in the production of a Head of *Hercules*, which was finished about the year 1811. This Head, which is engraven in bold relief, is in the possession of his Uncle, Mr. JAMES WYON, who is settled in Dublin,—but having been shown to NATHANIEL MARCHANT, R. A., the celebrated Engraver of Gems, and the universal friend of Genius, it happily so much attracted his notice, as to draw from him the earnest recommendation, that our Pupil should be employed upon objects of higher consequence, than the mere Die-sinking business, pursued by his Father for the various Tradesmen in Birmingham.

He, however, continued his diligence in the mechanical and minor parts of his Father's trade,—until a very severe accident,—a compound fracture of the right arm,—received, when turning a large oval Die, rendered him for some time unable to prosecute his studies. His Father, who was a most indulgent Parent, now availing himself of a kind invitation from his Uncle, Mr. THOMAS WYON, then resident in London, sent our poor sufferer to forget his pain amidst the varied amusements of the Metropolis, and to improve a mind early alive to the nicest discriminations of Art.

On his return to Birmingham, we have an affecting instance of Parental fondness to record,—Our Youth having made a Model in wax, from a small round figure of ANTINOUS,—this, although far from faultless, so delighted his Father, that he presented him with a Guinea for immediate reward, and had the piece of Steel afterwards set in gold, as a Seal, —which he continued to wear for the remainder of his life. It is now fondly preserved, as a sacred treasure, by his affectionate Sisters.

Another instance only of early Proficiency can now be recollected, which is a figure of “*The Woodman*,” copied from the well known Picture by WESTALL. This Die was afterwards used to strike gilt impressions, which were worn as *Brooches*,—and the pleasing device met with so great a sale, as to induce the execution of many similar designs,—though none of them were equally successful,—There was, however, a flattering stipulation by those who gave the orders, that the young Artist who engraved “*The Woodman*,” should *alone be employed* in the execution of the work.

In 1812, our Artist visited London a second time, when he derived much information in his Profession from the advice of his Cousin, THOMAS, whose premature death we have already noticed. He now begun to execute a Die, as Candidate for

a Reward offered by THE SOCIETY of ARTS,—upon the OBERSE of which was the Head of *Ceres*. Here again we meet with the encouraging kindness of Mr. MARCHANT,—who was much pleased with the Classical character of this Head, remarking, that it reminded him of his own Head of *Juno*,—and being requested to assist him in obtaining a model of an antient Plough, he good humouredly recommended our Youngster to go to Mr. PAYNE KNIGHT, “and to tell him, that he was that pretty behaved, modest boy, whom he had spoken to him about.”

With this Head of *Ceres* THE SOCIETY of ARTS were so well satisfied, that they not only rewarded Mr. WYON, on the 25th of May, 1813, by presenting him with their Large *Gold Medal*,—but also purchased the Dies, which are used at the present time, for their PRIZE Gold Medal, in the Class of AGRICULTURE.

In 1813, Mr. WYON attempted an original Composition of figures,—*viz.*, Victory, standing in a Shell, upon the waters, extending in one hand, a Wreath of Laurel,—and, in the other, holding a Palm Branch,—and attended by two Tritons. This was intended as a NAVAL PRIZE MEDAL, and was engraved accordingly,—but no Medals were struck from it,—one impression alone having been

taken, which was sent to THE SOCIETY of ARTS, who again awarded their Large *Gold Medal* to Mr. WYON.

Here we see a Youth of *Eighteen*, unaided but by natural Genius, breaking through all the impediments of his difficult Art, and claiming and receiving the highest rewards, such as might only be conferred upon matured Excellence !

And here let us also pause, to contemplate the gratifying spectacle of Talent rising to Eminence through it's own exertions,—a Lesson, which may not be without it's use, in exciting honourable emulation and confidence among those, who, in the shade of Private life, when laudably aspiring at distinction through Merit, are deterred by the difficulties with which their Progress appears to be impeded and discouraged.

It has been remarked, that in Despotic Countries the People look up to the Sovereign or his Ministers, to execute every thing of a Publick nature,—while, in a Free State, most enterprises are performed by Individuals without any reference to the Government.

In the year 1815, Mr. WYON was invited to leave Birmingham and repair to London, there to assist his Uncle, Mr. THOMAS WYON, who was then employed by Mr. MARCHANT, as Chief Engraver

of the Seals. During this occupation, Mr. WYON engraved THE GREAT SEALS for SCOTLAND and IRELAND,—his Cousin, THOMAS WYON, *Junior*, having previously engraved THE GREAT SEAL for ENGLAND. Our Artist assisted in the execution also of many COLONIAL SEALS.

In the same year, the then Master of The Mint made great alterations in that Establishment,—Mr. PINGO and Mr. MARCHANT, the Chief and Second Engravers, were superannuated. Mr. THOMAS WYON, *Junior*, was promoted to be CHIEF ENGRAVER,—the number of Engravers was limited to *two*, and their Salaries rendered certain, instead of depending upon Fees, as before.

At the same period THE MASTER expressed a desire, that Competition should be declared for the situation of *Second* Engraver, thus become vacant,—and being informed of our Artist's intention to compete for the office, absurdly exclaimed, "*that he would not have two of a family,*"—This supercilious remark deterred Mr. WYON for part of the time from the exercise of his powers,—but, as the day of decision approached, he determined at all risks to venture, and assiduously applied the very limited time that remained, to engraving a head of GEORGE the Third, of the size of a Guinea,—which hasty production was

sent in without a name. Upon The Master's submitting the various specimens of the different Artists to Sir THOMAS LAWRENCE, that Painter, so eminent for Gracefulness, immediately selected Mr. WYON's, as the most skilful,—and he was thereupon appointed SECOND ENGRAVER to THE MINT, in 1816.

On the great Re-coinage commencing in that year, he was wholly occupied in the subordinate duties, usually assigned to the Second Engraver,—such as engraving of Arms upon the Reverses, lettering Dies, making Punches, and in other details.

And here we may remark, that, about this time, Mr. PISTRUCCI,—who succeeded Mr. THOMAS WYON, *Junior*, as Chief Engraver,—received the enormous sum of £1325. for engraving three Models in *Jasper* of the Head of His Majesty King GEORGE the Fourth.

In 1817, Mr. WYON finding the Publick much dissatisfied with the Portraits of THE KING upon the Coinage, then in circulation, and which had been engraved from models by Mr. PISTRUCCI,—determined to devote all his leisure, that the pressure of Publick business would allow, in engraving a *Pattern* for a CROWN, from MARCHANT'S Three-shilling Bank token,—and which Mr. MAR-

CHANT had engraved from a model taken by himself from HIS MAJESTY for that express purpose,—this being considered the best authenticated Portrait of THE KING.

There seems to have been an evil Genius attendant upon the taste of THE MASTER,—for, upon Mr. WYON's showing this Pattern Crown to him, he was desired “to mind his own business, and not lose his time in engraving Heads, of which he was incapable.”

So very near was this extraordinary want of knowledge in Art to completing its ungracious task,—that of

“frighting the Isle

“From her propriety.”

Impressions from this Coin are, however, in the Cabinets of various Collectors, and are highly and deservedly esteemed by them. The REVERSE is the Arms, from SIMON's style of OLIVER CROMWELL's Crown. The Dies were destroyed.

To this heartless discouragement of THE MINT MASTER, let us see what our well-skilled Numismatist, Mr. RUDING, had to oppose,——

“I cannot but regret,” he observes, “that the almost general Re-coinage of the precious Metals should have passed without any attempt to render the *Reverses* of our Coins historical records.

“ I have said without any attempt, because, although, in two instances, Heraldick Ensigns have been relinquished, yet I presume that what has superseded them, does not claim the rank of an Historical event.

“ That something more appropriate and dignified might have been adopted, I have a proof now before me in a *Pattern Crown*, by Mr. WILLIAM WYON,—which, *in the true spirit of Classick historical Coinage*, commemorates the Legislative Union with Ireland.

“ The OBVERSE is inscribed, GEORGIUS III. BRITANNIARUM REX F. D. 1817, and bears a spirited, and, to my eye, a faithful Portrait of our venerable Sovereign.

“ On the REVERSE, which has this *Motto*, “ FOEDUS INVIOLABILE,” the Union of the Kingdoms is happily expressed by three Female figures, of chaste design and masterly execution, representing BRITANNIA, HIBERNIA, and SCOTIA, distinguished by *St. George’s Cross*, the *Thistle*, and *Harp*, and their heads adorned with the *Rose*, *Thistle*, and *Shamrock* respectively. BRITANNIA is drawn with considerable dignity of character, and appears to be the Eldest Sister of the three,—the other two look towards her with affection and respect.

“ Of all the three figures, SCOTIA has the most

originality and grace,—but should she not, as the *Elder Sister of HIBERNIA*, so far at least as *UNION* goes, have been placed on the *right-hand* of *BRITANNIA*?

“ I was pleased to see that, at this time of exclusive *Military* exultation, our *Naval* character was not entirely overlooked,—a small *Rudder*, crossed by a Palm-branch, being placed in the Exergue.

“ Could our Shillings and Sixpences have boasted of design and workmanship equal to this Pattern, the issue of them would not have been disgraced by the circulation of *Counterfeits without* the Bank, whilst the *genuine Coins* were delivering *within* it's walls.”—ANNALS OF THE COINAGE, vol. v. p. 360. 2d. edit. 8vo.

A writer in the *THE MORNING CHRONICLE* remarking upon the New Coinage of that period, indignantly exclaims, “ to the disgrace of our Mint, I am sorry to say, *that the English is the only Mint in Europe, that totally and invariably disregards accuracy of resemblance to the Sovereign on the Coinage.*”

Another Correspondent says, “ I have accidentally seen part of the New Silver Coinage, and I will venture to assert, that a more extraordinary Coinage never before issued from His Majesty's

Mint. One of your Correspondents some time since took occasion to show, how ingeniously the Likeness of our Sovereign had been varied on every Coin that has been struck during his reign! —but the present Master of the Mint must be fairly allowed to have outstripped all his Predecessors in this particular,—having furnished a Series of Portraits so strange in contour, dissimilar in aspect, and discordant in feature, that the Nation cannot but admire the art which could apply them to one and the same individual. If we pass over the Shillings and Sixpences,—which are nearly on a level with the *Bank Tokens* in point of execution,—and direct our attention to the figure on the Half Crown, we shall find the principle of variation has been carried so far, that a hasty observer might be led to doubt whether Mr. POLE had not lost sight of the original, and given us a partial restoration of the *Torso* or a Bust of *Vitellius*, or an attempt at the delineation of some other illustrious heads and shoulders. The expression of the countenance forms a marked contrast to the placid set of features, which we have been accustomed to contemplate on the Coins of GEORGE the Third.—On comparing this Caricature with the Coinage of former Sovereigns, the superiority of the latter is but too apparent,—and I turn from Mr. POLE's performance to a Shilling of

QUEEN ANNE's or of GEORGE the Second, with something of the fondness which I should feel for a well finished Greek Medal."

In 1818, Mr. WYON was occupied, as in the former year, on Dies for the Coinage. Whilst Mr. PISTRUCCI was said to be engaged upon a Medal to commemorate the glorious battle of *Waterloo*,—for which he has received, *on account*, the extravagant sum of £1780., and the Medal is even yet *unfinished*, in 1836!! 1 < 4/4

Again, we have another Writer addressing The Editor of THE MORNING CHRONICLE, upon the subject of THE NEW CROWN PIECES,—“ Without previous apology,” he observes, “ I call upon you, as one of the foremost amongst the Champions and Defenders of British Talent, to give publicity to a few plain statements elicited by the very elaborate Epistle of your Mint Correspondent,—being persuaded, that, as a sufficient inducement for your doing so, I have merely to advert to the very unfair, nay dishonourable, means therein adopted for the purpose of extending the partiality for *Foreigners*, which has already taken such deep root at Head Quarters, to the manifest prejudice of *Native Genius*.

“ Had it been merely with a view to allay the feeling of disgust, excited by the poverty of design

exhibited in the late Coinage, and to make a favourable impression on the Publick mind, preparatory to the New issue, that Mr. PISTRUCCI was pompously announced as having been only lately employed at The Mint, the statement, although false, might have passed unnoticed,—but considering, that the only object of the assertion is, that of iniquitously heaping all the disgrace of the late Coinage on the Name of the *deceased*, Mr. WYON,—it is an act of justice due to his memory, to state, that during the progress of the Coinage, although nominally Chief Engraver to His Majesty's Mint,—and consequently responsible, as far as his Character as an Artist was concerned, for the execution of the Coin of the Realm,—the most ignominious fetters were imposed upon his Genius, his faculties were holden in subjection by the *Anti-national* bad taste of The Master of The Mint, and he was shamefully compelled to work after the designs of the *Italian* Artist.

“ Much is said on the superiority of the New Coinage, with regard to the depth and boldness of the impression,—but the fact is, that never until the present occasion were Money dies worked under the same favourable circumstances. The process which the Crowns have been subject to, has not been that of money making, but strictly

that used in striking of Medals,—each piece having three or more blows. The care too, which has been used in selecting the Pieces allowed to pass, must not go unnoticed,—they are submitted to the most minute examination,—Pieces are rejected for the slightest imperfection, and it has frequently happened, that two-thirds of them have been returned to the Melting-pot for regeneration, although infinitely more perfect than the Shillings and Six-pences, that have been put in circulation. In short, Sir, it is notorious, that much less pains were bestowed upon the Medals, destined to commemorate the Triumph of those who bled at *Waterloo*, than on those intended to record the achievements of MESSRS. POLE, PISTRUCCI, and ST. GEORGE.

“ In one respect, however, the present Coinage has a decided superiority over it's Predecessors,—the method of drawing the Metal bars and fillets to the desired thickness, without the use of the file or scraper, having contributed most essentially to it's beauty,—but unfortunately for Mr. JOHN BARTON, who is the INVENTOR of this ingenious piece of Mechanism, he is an *Englishman*!—and, although his Services have been strongly insisted upon, it would have required too great a stretch of Patronage to publish his Name.”

Even further, THE EDITOR of "ANNALS of THE FINE ARTS, for 1819," when speaking of the New Coinage, remarks, "we feel sincerely sorry, that one (The Master) who has taken so much trouble to make the Coin a fine thing as a work of Art, should have met with such an unsatisfactory return to his wishes,—We never remember to have heard such an universal censure, from Artists and others, interested and disinterested, from the highest to the lowest, as that passed by the whole Nation, upon the design and execution of THE NEW COINAGE,"—vol. 4. *p.* 141.

In 1819, Mr. WYON was still employed upon the Coinage,—with the additional service of engraving Dies, for THE COLONIAL COIN.

In 1820, he was employed in lettering Dies, for the Coins of THE REALM,—and, in engraving Original Matrices and Puncheons, for an extensive Coinage for THE IONIAN ISLANDS, consisting of the Penny, Half-penny, and Farthing.

In the same year he had the honour to receive from THE SOCIETY of ARTS, *the first Gold Medal*, struck from the Dies of the new Large Medal of THE SOCIETY, designed, executed, and presented by him to them.

On the 12th of April, 1821, Mr. WYON was married to CATHERINE SOPHIA KEELR, third daughter

of JOHN KEELE, Esq., Surgeon, of Southampton,—an amiable Lady, by whom he has a family of two sons and two daughters.

In this year he was occupied in repeating the Dies, for THE IONIAN ISLANDS,—lettering Dies, for THE COIN,—modelling and engraving Dies, for THE ENGLISH FARTHING, from which there was an extensive Coinage.

In 1822, he repeated Dies, for the FARTHING,—and engraved Original Matrices and Puncheons, for the Penny, Half-penny, and Farthing for Ireland.

The Head upon the FARTHING was copied from Mr. PISTRUCCI's head of GEORGE the Fourth, and, upon it's being submitted to THE MASTER, he expressed a wish, "*that the copy had not been so like.*" The figure of *Britannia* upon the Reverse, was designed, modelled, and engraved by Mr. WYON.

HIS MAJESTY now commanding, through The Master of the Mint, that none but Mr. CHANTREY's Bust of him should be copied on the OBVERSE of the Coin, Mr. PISTRUCCI thenceforward *entirely discontinued* his Publick services, but retained his Salary of £500. per *annum*, together with ample accommodations in The Royal Mint. Double duty consequently fell upon Mr. WYON,—yet his annual Salary of £200. was not increased.

In 1823, we find our aspiring and accomplished Engraver receiving that honourable and publick acknowledgement of his Talents, which his superior Merits had so justly acquired.

The Right Hon^{ble}. THOMAS WALLACE,—since elevated by his Virtues and his Patriotism to The British Peerage,—being, on the 9th of October, 1823, appointed MASTER of THE MINT, his first care appears to have been to effect an improvement in the Coinage,—for which he was happily endued with an ardent love of every refinement in the works of Art, and particularly interested in the Coinage of The Realm. Being dissatisfied with the Portrait of THE KING, he requested Mr. WYON to prepare a Model,—which, being submitted to His then Majesty GEORGE the Fourth, was approved by The Sovereign, and a complete Series of new Dies were ordered to be executed.

From this time we find, that Mr. WYON was assiduously occupied in the important duties of THE CHIEF ENGRAVER,—stimulated by the active superintendence and generous interest, which his kind and honoured Master ever took whilst in Office.

At this period he executed a new Series of the OBVERSES of the Coinage from the Five Pound piece to that of the Farthing.

At the conclusion of the Coinage in 1825, Mr. WYON's health sunk so much from the arduous duties in which he had been unremittingly engaged, as to cause some of his friends pleasantly to observe to THE MASTER, that, in attaining his object, a beautiful Coinage,—he had nearly killed his Engraver.

And here we have an amiable instance of the goodness of heart of this Publick Officer,—who immediately on this alarm, expressed the strongest interest in the health of Mr. WYON, and directed *his own Physician*, “to take him under his care, and to exert his utmost skill towards his recovery.”

At the same time a Letter appeared in THE TIMES Newspaper, comparing Mr. WYON's Coinage in beauty to the celebrated *farthing* of Queen ANNE,—but giving the preference to the new Coin, which the Writer was pleased to designate perfect “*Gems of Art*.”

On the 28th of May, 1827, Mr. WALLACE resigned The Mastership of The Mint, in consequence of a Change in The Administration,—but his noble mind, full of attachment to Science and to the Merit of his Friend, did not fail to express the deepest regret, that he had not been able to place Mr. WYON permanently in the situation of CHIEF ENGRAVER,—the duties of which

Office he had so long discharged with such zeal and fidelity to the Publick.

Feeling, however, the peculiarity of Mr. WYON's situation, he recommended to his Successor, Mr. TIERNEY, to take into consideration his claims upon The Government for past services, and the propriety of his Appointment to the Office, which he had so long virtually filled.

Accordingly, we find, that Mr. WYON was appointed in the early part of the year 1828 to the office of CHIEF ENGRAVER, and the sum of £500. was awarded to him, as a compensation for his Extra-services from the year 1823 to 1828,—but the Establishment being still encumbered with the *non-operative* Mr. PISTRUCCI, the united Salaries of the First and Second Engraver, amounting together to £700. *per annum*, were divided equally between them,—thus pitifully withholding from the only efficient officer £150. a year, although he was acknowledged to deserve the whole amount,—for, by a Treasury Minute it was ordered, that “the Salary of £500. *per annum* should revert to Mr. WYON, on the removal of Mr. PISTRUCCI by death or otherwise.”

In the month of August, 1829, Mr. WYON received an Anonymous letter, which is of too curious a nature to be omitted in this MEMOIR,—

“ It puzzles one at THE EXHIBITION,” observes the Writer, “ to see your beautiful Medals and Heads of The King, and at the same time such inferior ones of His Majesty on the Coins,—perhaps, The Master of the Mint will not pay you adequately for your trouble.

“ There is a most odious quantity of the Half Crowns, which are an inconvenient fraction of the Pound, when changing for small matters. At the Bank the other day, Fourteen Pounds out of Twenty were paid in Half Crowns,—Crown Pieces are much more conveniently reckoned or changed than the other, and yet they are very scarce. Neither the Crowns nor Half Crowns do much credit to the present state of the Arts in this Country. I should like to see a new Crown in circulation, with the King’s Arms in full, and elegantly done, *instead of St. George fighting naked!*

“ If you would engrave and exhibit next year, and mention it in the Catalogue, as a Die for a new *Crown Piece* going to be coined, *I would put you down in my Will for Five hundred Pounds with the greatest pleasure.*

“ There was an exquisite Head of The King of your doing two or three years ago in The Royal Academy,—he looked there, what every body says he is, perfectly dignified and gentlemanly,—but I

see nothing of either on the Coins. On the last *Sovereign*, he looks a conceited Prig of thirty."

At this period Mr. WYON was engaged in engraving Original Dies for new Crown Pieces, with a view of adapting them to THE NEW COINING PRESS, introduced from THE PRUSSIAN MINT,—and also, in repeating Dies for the Coinage.

In 1830, Mr. WYON commenced a Series of Dies of His present Most Excellent Majesty, King WILLIAM the Fourth, by express Royal command, from a model in bas-relief of The King by Sir FRANCIS CHANTREY, and when the Crown Die was presented to His Majesty, he was graciously pleased to order, *that no other Portrait, than copies of that Head*, should be used during his reign.

On the issue of The New Coinage in 1831, it was remarked, that the head on the Sovereign was very delicately executed, but certainly not bold enough. The REVERSE did not materially differ from the old Coin,—but the Crown was smaller, and, therefore, in better proportion.

A strange hallucination seems to have pervaded the Ministry, on the arrangement of the Coronation of His Most Gracious Majesty, KING WILLIAM the Fourth, as it was proposed to perform that high Solemnity, *without striking a Medal* to commemorate the auspicious event. But, about

a month before the Ceremony took place, the Ministers became sensible that it would be an unprecedented measure, and it was hastily determined, that a Medal should be prepared.

Uneasy sentiments were, however, expressed at the short interval which would intervene,—for, it was not until the 28th of July, 1831, that Mr. WYON received a letter from Lord AUCKLAND, desiring him to prepare designs to be submitted to The Privy Council, at the same time with any designs which might be prepared by Mr. PISTRUCCI, on the 2d of August following.

It was then determined, that the *OBVERSE* of the Medal should be the portrait of The King,—and the *REVERSE*, the portrait of The Queen,—Mr. CHANTREY being requested to prepare the Model of HER MAJESTY.

On the 8th it appears, that Mr. CHANTREY had cheerfully and beautifully finished the Model of THE QUEEN,—but Lord AUCKLAND being alarmed at the shortness of the time before the Coronation would take place, desired that Mr. WYON should engrave the *Obverse*, and Mr. PISTRUCCI the *Reverse*,—but such was the view Mr. PISTRUCCI took of his duty, that he chose this urgent moment, *to decline* the share allotted to him, on the alleged plea of it's being impossible to execute the Die

within the time prescribed,—nor was his refusal resented.

But English perseverance, like English valour, is ever triumphant, when occasion requires. Mr. WYON feeling keenly for the honour of his Country, voluntarily offered his best services, and happily had sufficient health to execute *both sides of the Medal, to the entire satisfaction of the Government*. But those only who witnessed the painful exertions of the Artist, can at all enter into the sufferings of toil, which he endured. Yet sad and lamentable is the conclusion!—for, at the close of this extraordinary labour, he was presented with the paltry sum of £100. only,—*the shortness of the time, in which he had executed his work*, being even adduced as a reason for not awarding him a larger sum!—whilst Mr. PISTRUCCI, who had sheltered himself *under the plea of time*, had actually obtained £500. for the Coronation Medal of GEORGE the Fourth, with ample time for the execution of the Die at his leisure!

If any one should pretend to excuse such flagrant partiality, on the ground of the model of the King and Queen having been made by Mr. CHANTREY,—let them look to some of the Private works of Mr. WYON, when they will be

convinced, how well able he is also to model *from Nature* with beauty and correctness.

In the same year, 1831, Mr. WYON engraved a Medal for the Kings and Native Chiefs of *Gambia*, for which he received Fifty Guineas,—but for a smaller one, that he was desired, in 1834, to engrave for the same object, he received *nothing*.

In 1832, Mr. WYON was employed in renewing, repairing, and multiplying the various matrices and puncheons of the series of Dies, for the Coinage in circulation.

And, in 1833, he engraved The Guilder, and half, quarter, and eighth of a Guilder for *Demerara* and *Essequibo*,—he also re-engraved The English Half-crown, renewed the various Dies for the Coinage, and modelled, and designed The Five Pound Piece.

In the month of December, 1833, Mr. WYON was obligingly informed by The Right Hon^{ble}. Lord AUCKLAND, then Master of the Mint, of the probable determination of His Majesty's Government, to strike a Series of NATIONAL MEDALS.

Our accomplished Artist lost no time in pressing upon His Lordship's kind consideration, his reasonable desire to be employed in the execution of some of them,—

With regard to his competency to the Undertaking, he modestly referred to Coins and Medals, which he had already executed,—Works, which had been approved, sanctioned and patronized by HIS MAJESTY,—had received the commendation of the first Artists in the Kingdom,—and had procured for him the distinguished Honour of being enrolled among the limited Number of ASSOCIATES of THE ROYAL ACADEMY,—

He was aware, that Mr. PISTRUCCI held “ *The Title of Medallist to The King*,”—but, he believed, that, at least, two other Artists had received the same Honour,—and, it became his duty to inform His Lordship, that, when the arrangement was made which conferred that Honour on Mr. PISTRUCCI, — Mr. TIERNEY distinctly stated to Mr. WYON, that such Title “ no more implied, that that Artist was to engrave all future Medals, than that a Cheesemonger to His Majesty was to monopolize the supply of that article,”—

Practice has confirmed this view of the Case,—for, since that arrangement, only Two Medals have been struck under the Sanction of the Government,—and both of them were executed by Mr. WYON, according to His Lordship’s order,—he, therefore, respectfully submitted to His Lordship, that this circumstance established a prece-

dent for his being employed, and also materially strengthened his claim to His Lordship's favourable consideration,—

He had reason to know, that, at least in the instance of *The Coronation Medal*, Mr. PISTRUCCI was applied to, and declined to execute that Work, in the *short time* which could be allowed. Was it fair, then, that Mr. WYON should be engaged only upon subjects, which Mr. PISTRUCCI *declined*?—that he should be called upon to risk his Reputation upon *hasty productions*,—and that he should be denied the opportunity of attempting to establish his own and his Country's Renown, when works of Art were required, for which all facilities might be obtained, and ample time allowed for the full display of all the Taste and Talent, which the Artist might possess,—

Though he was bold to assert, that *pecuniary* considerations were of minor importance in his view of the subject,—yet, being the Father of a Family, they could not be altogether excluded,—And he requested His Lordship to consider, that, for the engraving, repairing and renewing the very numerous Matrices, Puncheons, and Dies for very extensive issues of Coins of various types and sizes, *he received no remuneration beyond his Salary*,—and that he was about to be excluded from the

execution of those National Works, to which such ample remuneration has, in some instances, been attached. He might be allowed to remark, that the amount of his Salary was only *two-thirds* of that enjoyed by his Predecessors, and was precisely the same as that which is paid to Mr. PISTRUCCI, *who is further remunerated for every work he executes!*—

He, therefore, trusted, that, on this occasion, the honourable and stimulating Patronage of the Government would not be conferred upon *Foreigners*, to the entire exclusion of *ENGLISH TALENT*.

Nothing further was determined, and no Medals were executed.

In a Comparative View of the Services performed and the Salaries received, together with the Extra-Work, by Mr. PISTRUCCI and Mr. WYON, from the year 1816 to 1835, I find the Account thus stated,—

Mr. PISTRUCCI.		Mr. WYON.	
For Salary,	£8200	For Salary,	£5116
For Extra-Work,	3705	For Extra-Work,	652 10
	<hr/>		<hr/>
	£11905		£5768 10
	5768 10		
	<hr/>		
	£6136 10	Excess over Mr. WYON.	
	<hr/>		
From 1817 to 1821 inclusive, employed on the Coinage.		From 1816 to 1835, inclusive, employed on the Coinage.	
From 1822 to 1835 inclusive, <i>not</i> employed on the Coinage.			

But, a truce with all thoughts of merely personal jealousy! and let us attend to the fine tone of Indignation and Patriotism, which Mr. PINKERTON pours forth in his "*Essay on Medals*," vol. 2. p. 145. 2d. edit.—

"It has ever been the curse of this Country, that, while it superabounds in men calculated for all the Arts and Employments,—yet, by a singular frenzy, *Foreigners* are always sure to obtain the preference. This must strike every person in the competition of SIMON, a superlative Native Artist, with ROETIER, a foreign one of no such eminence. But such has ever been the Case,—though in a Country equal, as this is, to any in the World for every Art, *save Painting!*—it is a shame to put *Foreign Artists* into those situations, which superior Skill and Excellence, with other good considerations, *entitle Natives alone to fill*. In a kingdom where the Natives are not equal to the Arts, as is the Case in *Russia*, *Foreigners* ought to be employed,—but, in any other, it is a tacit confession, either of the ignorance of it's Artists, or of the contempt which the Government entertains of it's own Subjects. The madness of this Predilection for *Foreigners*, who pick our pockets, and call us a *liberal Nation*, cannot be better demonstrated, than in the history of our Coin. SIMON

and CROKER are the only Artists, whose works have done honour to the British Coinage,—and they were both of them NATIVES of England.”—This forcible remonstrance was written in 1789.

“ Obsequious, artful, voluble, and gay,
“ On Britain's fond credulity they prey.”

JOHNSON'S *London*.

In the year 1834, Mr. WYON'S Family and Friends were thrown into the greatest state of alarm and anxiety for the preservation of a Life, rendered so valuable by every endearment, placed as it then was in the most imminent peril by over-exertion and unwearied solicitude in his Profession. Change of air and quietude seemed to restore him to a comparative state of tolerable Health, but far from that robust strength, which the ardour of his mind demanded in a pursuit like his.

His principal occupation had recently been the engraving of Original matrices and puncheons for the 30 Cent pieces for *The Ionian Islands*,—and also, for the tenth part of a Penny for the same Government,—as well as for a Three-half-penny piece for *Jamaica*,—as also original Dies for the Crusadoes for *Portugal*, from which an extensive Coinage was made in The Royal Mint.

As the celebrity of our Artist extended, we find

him called upon to display his Literary acquirements, as connected with the subject of his Profession, a task,—which he performed with great taste and approbation in a LECTURE, delivered at THE SOCIETY OF ARTS, on the 13th of May, 1834, —“ ON COINS and MEDALS.”

This Lecture has been fully reported in THE ATHENÆUM, part LXXVII. *pp.* 393 *and* 416,—from whence we may collect, that, without a thorough knowledge and study of the Antique, no chaste or eloquent Composition can be expected in these later ages,—

After a few words of introduction, in which Mr. WYON took the opportunity publicly to acknowledge with Gratitude the early Patronage extended to him by THE SOCIETY of ARTS,—he proceeded to give a rapid sketch of the Progress of the Art, exhibited in the Coinage of THE ANTIENTS down to the Decline of THE ROMAN EMPIRE,—and then gave a brief account of MODERN COINS, concluding with a few remarks upon MEDALS,—

As the subject is one of general interest, and as we now possess the sentiments of so competent and so accomplished a Judge, I shall hope to be excused, for again bringing forward several prominent parts of this LECTURE,—

The learned ECKHEL, Mr. WYON observes, con-

siders the *first* ERA to include all those Coins, fabricated from the invention of Coinage to the time of ALEXANDER the First of Macedon, who is said to have died in the 291st or 309th year from the building of Rome,—*i. e.*, in the year before Christ, 323,—

One of the most interesting Coins of Antiquity, and certainly one of the most antient, is the Gold *Daric*, which is said to have been first coined by DARIUS HYSTASPES, in the second year of the Sixty-fourth Olympiad, or 523 years before Christ. These Gold *Darics* are of great purity as to the Metal, but of a rude, irregular shape, and coarse workmanship. They have on the OBERSE, the figure of a King kneeling upon one knee, holding in the left hand a *Bow*, and in the right an *Arrow*,—upon the REVERSE, merely a rude indentation,—

It was this type of an *Archer*, which gave rise to the Pasquinade of AGESILAUS, King of Sparta,—that “ he was driven out of Asia by Ten Thousand of the King’s *Archers*.”—LANGHORNE’S *Plutarch*, vol. 4. p. 89. *edit.* 1819,—

The *Second* ERA is from ALEXANDER the First, of Macedon, to PHILIP the Second, or 359 years before Christ,—during this period we discover a considerable improvement,—but still the peculiarities of the earlier Coins are visible,—

We now approach the Period, when the Art arrived at the highest point of Excellence, that it ever attained, or, perhaps, ever will attain,—The *Third* ERA, which is dated from PHILIP the Second, of Macedon, to the termination of THE ROMAN REPUBLIC,—

Mr. WYON then exhibited Diagrams upon an enlarged scale, of some of those splendid productions of Art,—and stated, that his object was to direct attention to the noble Simplicity, which characterized the Works of that age,—

But, however, deservedly the Coins of Antiquity are admired for the Beauty of their Workmanship, and for the Interest which they create, either from their Portraits or Symbolical Reverses, it is much to be lamented, that they so rarely give us the *Date*. This want of *Dates*, therefore, makes the greater number of those Coins of very little use to the Student of Chronology,—

It may be worthy of remark, that the Coinage of *Athens* is by no means found to keep pace with that of other Cities, which were far inferior to it in Science and Renown. It is known from Universal testimony, that The Fine Arts were carried in Athens, to a height of Refinement which other Nations never reached,—the coarse execution of their Coins, therefore, is not a little remarkable,

and the *Purity of the Silver* has been assigned as the reason,—this being so widely acknowledged, even by The Barbarians, that The Athenians feared to make any considerable change in the form or the workmanship of their Coin.—And, it may be observed, that we have a Parallel for this circumstance in more Modern times, similar Causes having prevented *The Venetians* from making any alteration in the type or figure of their *Zecchin*,—which might then be termed the Standard Gold of The Italian States,—

In taking even a rapid survey of the Greek Coinage, we cannot sufficiently admire the Grandeur of Style displayed in the Heads of their *Deities*, many of which belong to the highest Class of Works of Art,—and, in comparing these Works with all modern efforts, it will be admitted that, while the latter are frequently more correct in *Drawing*, they are inferior in *Energy* and *Power*. The Portraits of their *Kings* are only inferior to those of the Deities, which they worshipped, and probably retained quite likeness enough for identification,—there are, however, to be met with, many splendid examples of the most elaborate finish in the detail and truth of resemblance to individual nature, without the breadth of effect being destroyed,—

Mr. WYON now proceeded to The *Fourth* ERA, which, according to ECKHEL, dates from the termination of THE ROMAN REPUBLIC to the time of The Emperor HADRIAN. During this period the finest specimens were produced, that are to be found in the Roman Mintage,—

The *Fifth* ERA, ECKHEL extends from the period of the ANTONINES, Successors of HADRIAN, to the reign of GALLIENUS,—but so rapid a decline takes place in the Art of Coinage after the third GORDIAN, that my highly esteemed friend, Captain WILLIAM HENRY SMYTH, R. N., K. S. F., &c., suggests in his “*DESCRIPTIVE CATALOGUE of a CABINET of ROMAN IMPERIAL LARGE-BRASS MEDALS*,” that this Division should rather terminate at once with the last-mentioned Emperor,—

And here let me pause,—to indulge the respectful feelings of my heart, and to record my admiration of that erudite work just referred to, and of the manly and bold style with which this brave Officer has holden up *Vice* to the most withering DETESTATION,—for, let no man venture to approach his Book, without bringing to the study of it, the most conscientious love of VIRTUE and of TRUTH, and as thorough a regard for PATRIOTISM as for LITERATURE,—

The notation of a *Sixth* ERA is recommended to extend from GORDIAN the Third to CONSTANTINE the First, or *The Great*,—during which period, although, for the most part, a deplorable falling off in the Beauty of the Coins appears, yet, a few are occasionally met with of *good*, and some, —the gold ones of POSTHUMUS in particular,—of *fine* workmanship,—

If the Roman Series of Coins cannot boast of the noble simplicity that is to be found in the Greek, yet it possesses specimens of great Beauty, Variety, and Interest, remarkable for fidelity of Portraiture, delicacy of Workmanship, and richness of Device. The Portraits of the Emperors are particularly to be admired for their accuracy of resemblance,—by which we become at once acquainted with their Character, from the expression of the Face,—

We have also upon the Roman Coins, copies of the most celebrated Statues, Temples, Buildings, Bridges, Aqueducts, and Columns of the Imperial City,—the most imperishable records of the Grandeur, Taste, and Power of the Roman people thus exhibited in their common Monies,—

We have the same deficiency of *Dates* to regret in The Roman Coins, as has been already acknowledged in regard to The Greek.—MR. WYON

stated, that, as well as he could recollect, only *two* in the whole Series of Roman Emperors *bear a date*,—And there are no Dates on CONSULAR COINS, although they present many very interesting Portraits and Reverses,—

The Reverses of some of these Coins present lively figures of some uncommon Animals, then exhibited to the People to be slaughtered in the cruel Sports of the Arena,—amongst others, that of the *Hippopotamus*, being the only specimen of that unwieldy Animal brought alive into Europe,—

The degradation of the Roman name seems to have been the signal for the decline of all interest in the design and execution of Coins,—The Reverses of those, after the CONSTANTINES, present no historical Memorials, and the heads scarcely bear any resemblance to the Human face,—a remark more particularly applying to the wretched successors of the Greek Dynasty at Constantinople, not excepting the great JUSTINIAN himself,—

Mr. WYON then proceeds to give an account of the Coins of our own Country,—describing those of The Antient Britons, The Saxons, and of the earlier Monarchs, to the reign of EDWARD the Third,—

Though many of these, as specimens of Art, are extremely rude, the *Noble* of EDWARD the Third, which was struck on his great Naval Victory, in 1340,—and on which he appears in a Ship asserting the British Dominion of the Ocean, even if uncouth in execution,—which it is not,—would of right be regarded with Curiosity, if not Veneration, by every Englishman,—


In the reign of HENRY the Seventh we first find *The Royal Coat of Arms* upon the Reverse,—he also first introduced the *Shilling*,—and, altogether a decided improvement in the Coinage may be observed, about this period,—

HENRY the Eighth is infamous, as being the first of our English Sovereigns, who *debased* the sterling fineness of our Coinage,—and, notwithstanding the number of checks upon such debasement, History gives us the most undeniable proofs of the inefficiency of them all, when the arbitrary Will of the Sovereign was allowed to put Law and Justice aside. Our admirable forms and regulations for the Standard of the fineness of Money, have existed since the reign of EDWARD the Third, but they proved insufficient to prevent HENRY from disgracing his reign, by, perhaps, the most wanton debasement of the Currency, that

was ever in a similar period of time practised upon any Country in the World,—

Mr. WYON here adverted to a strange Story, that is told of the Workmen, who were employed in melting *the base Coins* of HENRY the Eighth,—namely, that most of them fell sick to death with the *savour*, and that they were advised to drink *from a dead man's Skull* for their cure. Accordingly, a Warrant was procured from THE COUNCIL to take off the heads from London Bridge, and to make cups of them, out of which the workmen drank and found some relief, although most of them died. If there be any truth in this Story, it is probable, that the Sickness arose from the fumes of *Arsenic*, employed in some part of the operations,—

Mr. WYON, after referring to the Coinage of subsequent Monarchs, then directed attention to the admirable works of THOMAS SIMON, who executed the Coins of CROMWELL, as THE PROTECTOR. If, he observes, we admit these Coins to have been Current Money, they are the first which have an *Inscription* round the edge. His were also the first English Coins with the *Laurel* introduced about the head. The portraits were modelled from the life by SIMON, and are admirable for the truth of resemblance to individual nature,—altogether,



this Series of Coins presents to us some of the most beautiful specimens that are to be found on our Coinage, combining, with the most exquisite workmanship, the mechanical advantages of THE MILL and SCREW, introduced about this time,—

THOMAS SIMON was Chief Engraver during the time of CROMWELL, by whom he was much encouraged,—he engraved THE GREAT SEALS, and many excellent MEDALS, during THE PROTECTORATE, and remained in employment at the Mint, during the early part of the reign of CHARLES the Second, —and, for the credit of our Country, as it regards the Coinage, it is much to be lamented, that CHARLES became discontented with this inimitable Artist, sent for the Family of the ROETIERS, *Foreigners* whom he had met with abroad,—and who, it is said, assisted him with money during his Exile,—and appointed one of them to SIMON's place in The Mint. This stimulated SIMON to execute his famous Pattern, called, “THE PETITION CROWN,”—

There were but few of these Pieces struck,—the last that was offered to public competition was sold at Mr. TRATTLE's sale in 1832, for the sum of £225.,—so that Posterity has done ample justice to the merits of the Artist, although his

incomparable skill, it is to be feared, failed of obtaining the redress which he sought,—

The ROETIERS, though far from equal to SIMON, were certainly no mean Artists,—they continued in employment at The Mint, until the time of WILLIAM and MARY,—when, on being suspected of a *treasonable correspondence* with the exiled King, they thought it adviseable to quit the Country,—

In the reign of Queen ANNE we enter upon the second Period, remarkable for the beauty of the Coinage. The Dies were now executed by JOHN CROKER, the Chief Engraver, and are justly considered to be only excelled by the masterly performances of SIMON. It was during this reign, that Dean SWIFT delivered to THE LORD TREASURER his PLAN for improving The British Coinage, which Mr. WYON took occasion to read, and commend,—

After the time of CROKER, the Coinage continued in a very tolerable state, until the beginning of the reign of GEORGE the Third, when it fell into the most deplorable condition,—so that almost any thing, in the least degree resembling *Silver*, was taken for a *Shilling* or *Sixpence*, without even the semblance of an impression,—and even this abomination, “*in the abused shape*

of money," became so exceedingly scarce, that many persons were compelled to give a Premium for it, that they might be enabled to carry on their business,—

Mr. WYON then proceeds to give a highly interesting account of the Mode of engraving and multiplying DIES,—and of MODERN MEDALS,—the description of the latter I shall transfer to these pages,—being sensible, that I cannot gratify my reader more, than by availing myself of the observations of our eloquent Lecturer,—

In his account of MODERN MEDALS, Mr. WYON remarks, that, in many respects, they form an equally interesting Study, as those of the ANTIENTS. On them we find Battles by sea and land, Processions, Coronations, Funeral Poms, and other Ceremonies, Alliances, Marriages, Portraits of Illustrious men, and all that relates to Policy or Religion. *Dates* also are rarely omitted, the absence of which on Antient Coins and Medals is the cause of so much uncertainty,—

There is also another circumstance, that materially contributes to the Pleasure to be derived from the Study of MODERN MEDALS,—which is, their proximity to our own time, and their recording great Events, with which we are in some degree already acquainted,—

•

In using the term *Modern*, as applied to the subject, it is generally understood to comprise all those Medals since the time of CHARLEMAGNE, or the commencement of the Ninth Century,—and, it is curious to observe the intimate connection between Literature and the Study of Medals,—for we find one of the earliest Writers,—PETRARCH,—forming a Collection, and recommending them to CHARLES the Fourth, as fit objects for his Study and Contemplation, and with a plain sincerity that did him honour, requesting The Emperor to imitate the Great Men celebrated upon them,—

Mr. WYON is not, indeed, aware of the existence of Modern Medals, of any importance, previous to the revival of the Art in the Fifteenth Century,—and, at that time, the Art was principally in the hands of Painters, amongst whom we have the names of PISANO, BOLDU, and others,—

The oldest Series of Modern Medals struck from Dies, is THE PAPAL. We have contemporary Portraits of Popes from PAUL the Second, in 1464, to the present time. Perhaps, says Mr. WYON, I ought not to omit to mention the Medal of JULIUS the Third, on the occasion of MARY of England *restoring The Roman Catholic Religion* in this Country!—It bears the Portraits of JULIUS, MARY, PHILIP, and Cardinal POLE. Another re-

markable Papal Medal was also struck to commemorate the horrible Massacre of *St. Bartholomew!!*,—

Next to Italy, FRANCE is the most remarkable Country, for Medals. LOUIS the Fourteenth is celebrated for his encouragement of The Fine Arts,—he founded “*L’Académie des Inscriptions*,” for the purpose of selecting subjects and making designs for Medals, to commemorate the great Events of his reign. The result of the labours of THE ACADEMY was the production of nearly Three hundred Medals. The style of Art exhibited in them, was in accordance with the Taste of the period,—*it wants Simplicity*. Landscapes and a variety of Emblems are crowded together in the backgrounds, for the purpose of giving a Picturesque effect, which is injurious,—the resources of the Art being limited in comparison with those of Painting. The remarks of Mr. FLAXMAN were considered by Mr. WYON, as particularly applicable to his subject, where he says of the limited powers of Basso-relievo, “that a tree or two, some rude stone, or a wall slightly marked in the background, must indicate a Forest, a Mountain, or a Palace, without detailing a Portrait of their component parts,”—

NAPOLEON, Mr. WYON observes, well understood

the Moral and Political influence of The Fine Arts,—his Series of One hundred and Sixty Medals is an evidence of the care and attention which he bestowed upon The Mint, and these imperishable Memorials will give Immortality to his extraordinary career. They were executed under the direction of M. DENON,—on the *Obverse* of all of them, we have the fine Profile of NAPOLEON, and many of the *Reverses* are admirable works of Art. Some of the best are, however, servile copies of antient Medals.—See, SMYTH's Catalogue, P. xvi.; xxx., cxxiii.

But THE NAPOLEON MEDALS are not always implicitly to be relied upon by the Historian,—as an instance, BONAPARTE caused a Medal to be struck to commemorate his *intended* Invasion of England,—on the *Obverse*, as usual, is the head of THE EMPEROR, crowned with laurel,—the *Reverse* represents HERCULES strangling a Marine Monster, round which is the Legend, “*Descente en Angleterre*,”—and, in the Exergue, “*Frappée à Londres en 1804*.” Happily for us, this boastful insolence was struck in *anticipation* only. This Medal was afterwards destroyed,—some few specimens, however, escaped, but they are excessively rare,—

Under such high Auspices The Art is recommended to, and encouraged by THE FRENCH PUBLICK,

and Individuals begin to pride themselves on their Médallick Taste, and not unfrequently adopt this mode of giving permanence to matters interesting to their Feelings,—

AUSTRIA, RUSSIA, PRUSSIA, and SWEDEN, have emulated France in this passion for Numismatic Records,—

Mr. WYON then adverts to the melancholy fact, that, in ENGLAND, on the contrary, with the exception of a few Coronation Medals, scarcely any have been struck by authority of The Government. But, notwithstanding this neglect, the enterprise of Individuals has produced many interesting Medals, which show the spirit of the times, in which they were executed.

But I must refer the Reader for a more comprehensive Report to THE ATHENÆUM, where he will be amply repaid by the perusal of the whole of that elegant Lecture,—only first requesting permission to advert to a Princely act of Our Most Excellent Sovereign, King WILLIAM the Fourth, who,—ever feeling the deepest interest in THE NAVAL GLORY of ENGLAND,—and hearing of the sale of the large Oval Medal, struck in Gold, that was presented to Admiral BLAKE, after the terrible Engagement with VAN TROMP, in 1653,—purchased it at a large price, and it now honourably reposes

in The Royal Collection. How immeasurably distant is this Gracious respect to the Memory “ of a man so famed for his bravery, and so spotless in his integrity,” to the barbarous and disgusting treatment, which his *Body* experienced the year after *The Restoration!!*—See, THE MEDALLIC HISTORY OF ENGLAND, p. 66. plate XXIII.

The year 1835 was resplendent in the happy triumph for the lovers of *Native* talent over the sticklers for the superiority of the *Continental* Nations.

The Portuguese Government wishing in the Autumn of that year to improve the Coinage of their Country, applied to the British Government to allow THE CHIEF ENGRAVER OF THE ENGLISH MINT to proceed to Lisboñ, for the purpose of making a Model of Her Most Faithful Majesty, DONNA MARIA, as an *Obverse* for the new Coinage of The Portuguese Realm.

The consent of The British Government being obtained, and his Medical advisers being of opinion that his health might be improved by a Sea-voyage, Mr. WYON embarked on the 22d. of September, and, after a very tempestuous voyage, arrived in safety at Lisbon.

His stay in that Capital appears to have been satisfactory in the highest degree. The model of

Her Majesty was esteemed to be a most happy Likeness,—and the Youthful Queen was so well pleased, that she graciously commanded Mr. Wron to execute a large Medal from it, to be used in the intended Coinage.

After an agreeable Residence of six Weeks in the City of Lisbon, Mr. Wron requested the permission of Her Majesty to return to England, which being graciously complied with,—our Artist, in the month of November, stepped again upon his Native soil, to the great joy of his Family, and amidst the congratulations of his Friends, for the consummate manner in which he had upholden the Taste, Talent, and Dignity of the unshackled Genius of a BRITON,—And he now reaps a proud reward in the new Series of Coins, which he has engraved for the Portuguese Dominions.

Having thus established a Reputation, far more valuable in the estimation of honourable and well conditioned minds, than the acquisition of the most unbounded Wealth could have bestowed,—He now directed his active mind to the task of re-engraving the Half Sovereign, to increase it's size,—to lettering Colonial dies,—and to other Publick duties.

As this MEMOIR dates it's origin in the year 1836, an opportunity is here allowed to me of

addressing myself to the present MASTER of THE MINT,—which I may do with the greater sincerity, and without imputation of animosity, as I have not the honour to be known personally, and probably not even by name, to that Gentleman,—but I now publicly declare to him,—and which I do from actual knowledge of the fact,—that it behoves him to look well and instantly to the removal of THE DIES! *from Mr. WYON's private Residence!*—which he has been obliged of necessity to convert into an *Office*, from having been deprived of his legitimate Apartments,—and thereby hazarding the *Security of the Dies* to the serious apprehension and injury of the Publick Service, as they are now scattered over various parts of his Dwelling. To this evil may also be added, the possibility, and even the probability of some one of the *Dies* being abstracted by the dishonesty of a domestick Servant,—for, if any one of the *Dies* for the *Sovereign* were stolen, and found it's way into the hands of a *Counterfeiter*, he could make Coins so like to those in circulation, as to escape detection, and *consequently defraud The Publick to an alarming extent*,—independently of the *Human Blood*, that might be required to be spilt in consequence of the transaction alluded to, and of the unguarded state of things arising from it.

Yet all this mischief might be avoided by having an *Office* so provided, AS HERETOFORE, that no one could have access to it, but those who are actually engaged in the duties of The Metallick Department.

I must, however, here mention, that The Master has enquired, how it happened, that such a perilous System should so long have continued,—and he was assured, that every Master had concurred in the necessity of an Alteration being made, on the urgent representations of THE CLERK of THE IRONS, and of THE CHIEF ENGRAVER.

STILL NOTHING HAS BEEN DONE!!!

It is to be hoped, however, that this Insecurity to the Nation, may possibly now attract the attention due to it,—and a publick Calamity be prevented, which is based upon Injustice.

But I feel that I now tread upon tender ground,—though I may be permitted to observe, that Mr. WYON's mind and leisure are ever devoted to the honour of his Profession, and the Glory of his Country,—and that, in whatever he is engaged, his most anxious desire is ever to be on Principle correct,—a laudable Solicitude, which can only be justly estimated by those, who are in familiar intercourse or correspondence with him.

It is not, however, to the Perfection of Art only, that the consequences arising from Mr. WYON's exertions are to be confined. We may now hail with sincere delight the lofty eminence upon which British Genius is established, and the proud admission of the most competent judges in favour of *Native* talent, against the presumptuous intrusion of *Foreigners* in future. Indeed, if the hitherto tardy encouragement of Government could be induced to keep any pace with the progress of our own expert Artists, the most beautiful effects of Taste and Skill united might ever be commanded.

But whatever tends to improve, or to adorn life, will hardly fail in one way or other to obtain its due share of reputation and reward. And it is gratifying to know, that there have not been wanting splendid Testimonies of Respect to Mr. WYON from Learned Societies abroad, who have embraced with pleasure the opportunity to mark their sense of his Merit, by honourably enrolling his Name among their Members.

On the 23d. of November, 1835, he was gratified with the receipt from THE DUCAL ACADEMY of THE FINE ARTS at PARMA of a Diploma, as "*Consigliere Corrispondente con Voto*,"—

And, on the 26th. of March, 1836, he was further distinguished by being elected into THE

IMPERIAL and ROYAL ACADEMY of THE FINE ARTS
at VIENNA, as an Honorary Member,—the Diploma
being subscribed with a Name, renowned through-
out Europe for his Wisdom and his Patriotism,
Prince METTERNICH, as “ *Curateur de l’Académie.*”

WORKS.

I now proceed to enumerate, and to describe the several COINS and MEDALS, which have been executed by Mr. WYON, to the end of the year 1836. Numerous SEALS have also been engraven by him,—but I shall only describe a few of them, as being fine specimens of Art,—though a comprehensive *List* will be subjoined.

At the same time I would beg to observe, that there is great characteristick expression in Mr. WYON's Series of Coins of GEORGE the Fourth and of WILLIAM the Fourth,—and in both, the workmanship is admirable. The truth with which every line and muscle is represented, and the softness with which all the parts melt into each other, leave nothing to be desired,—and place the present Coinage of England immeasurably above that of any State in Europe. R. S.,—i. e. RICHARD SAINTHILL, Esq., of Cork,—with whose elegant descriptions these pages are so frequently enriched.

COINS OF ENGLAND.

GEORGE THE THIRD.

HALF SOVEREIGN.

Obverse.—Portrait of GEORGE the Third,—legend, “GEORGIUS
III. DEI GRATIA,”—1817.

Reverse.—The ENSIGNS ARMORIAL of The United Kingdom,
contained in a shield,—with the inscription, “BRIT-
ANNIARUM REX FID. DEF.,”—milled edge.

This head of GEORGE the Third was engraved
by Mr. PISTRUCCI from his own model,—And
the REVERSE was engraved by Mr. WYON.

The dates, which appear on this type, are,—
1817, 1818, 1819, and 1820.

CROWN,—in silver.

In the Exhibition in Cork, in 1817, Mr. WYON exhibited a Portrait of our Venerable Sovereign GEORGE the Third, from a *Pattern*, designed for a CROWN. Why it was not adopted at THE MINT, is to us perfectly astonishing, as there is not any thing of the Coinage of GEORGE the Third, which approaches it, either for dignity, ability, or general resemblance. It is executed in a kind of Mezzotinti, called, "*Frost-Work*," of which we have no other specimens, than the Coins of CROMWELL by the celebrated SIMON,—with whom the Art was supposed by Collectors to have died, until Mr. WYON convinced them by this Pattern, that even SIMON might be surpassed.—R. S.

Mr. THOMAS has a beautiful specimen of this Crown, in *gold*.

See, "THE TALISMAN," p. 63.

Obverse.—Portrait of GEORGE the Third, laureated, the neck draped,—beneath, 1817, and in minute letters, W. WYON,—legend, "GEORGIUS III. D. G. BRITANNIARUM REX."

Reverse.—The Royal Arms, upon a shield of a form similar to that on the Crown of OLIVER CROMWELL,—inscription, "INCORRUPTA FIDES VERITASQUE."

See, pages 43-44.

There is also another *Pattern* for a Crown by Mr. WYON, in *Silver*, in The British Museum.—

Obverse.—Portrait of GEORGE the Third,—beneath, 1817, and in minute letters, W. WYON,—legend, “GEORGIUS III. D. G. BRITANNIARUM REX F. D.”

Reverse.—Three female figures, representing England, Scotland, and Ireland,—inscription, “FŒDUS INVIOLABILE.”

This Pattern is fully described at pages 45-46.

TRIAL PIECE.

A small Pattern, engraved the size of a Guinea, and sent in to THE MINT as a TRIAL PIECE, in competition for the office of SECOND ENGRAVER.

Obverse.—Portrait of His Majesty GEORGE the Third, laureated,—legend, “GEORGIUS III. DEI GRATIA.”

See, page 42.

Several specimens of this design were struck in different kinds of Metals, on the Obverse and Reverse, and the Rim, as *Patterns*,—And a REVERSE was afterwards added, which is the same as THE COMMEMORATION MEDAL, on the Entry of GEORGE the Third into the FIFTY-EIGHTH year of his reign,—hereafter described.

GOLD STAMPED INGOT.

Obverse.—In an indented circle of one inch and four tenths diameter are the letters G. R.,—and above them, The Royal Crown,—nearly at the bottom of the Ingot is a small letter B., and under this letter a number 94.

Reverse.—About one-third from the bottom of The Ingot is stamped in figures, the weight of the Ingot 60. 4. 15. denominating Sixty ounces, four pennyweights, and fifteen grains Standard Gold.

The length of the Ingot is $3\frac{5}{10}$ in.

breadth.....2

depth $0\frac{9}{10}$

It's value at The Mint Price is £234. 10s. 5d.

There were stamped at The Mint 2028 of these Ingots,—thirteen only of which were issued to the Publick, as objects of curiosity,—three of them at 84s. *per* ounce,—three at 79s. 6d. *per* ounce,—and seven at 77s. $10\frac{1}{4}$ d. *per* ounce. Twelve of them, after some time, were re-melted and sold to The Bank at considerable loss to the Parties,—thus leaving *one Ingot only*, which is now in the Collection of THE BANK of ENGLAND,—and from which this description is given.

It will be in the recollection of many persons, that this experiment originated in a Plan of the late DAVID RICARDO, Esq., for the payment of

Bank Notes in Gold Bars,—and upon which a Legislative measure was enacted, by the 59° Geo. III. cap. 49.,—directing, at what rate *per* ounce, the Bank should pay in Standard Gold for Notes to an amount not less than the value, between the 1st of February 1820, and the 21st of May 1822.

There were many persons at the time, who considered this measure to be a wise and efficacious one.—But it has been remarked, “did not the adopting of fixed prices upon the Gold, either nullify the operation or make it mischievous? for, if the price of Gold in the market was *under* the price so fixed, no person would purchase these Ingots, except as objects of curiosity,—on the other hand, had the price of Gold in the market reached a *higher* price than the one named in the Act, all persons would have run to The Bank for Gold, for the sake of profit,—and, under these circumstances, would the 2028 Ingots have been sufficient for the demand?—Our present Gold Standard is upon this principle, which is a just reason for some alteration,—A price is fixed for the purchase of Gold, say £3. 17s. 9d. *per* ounce, in any quantity and at all times,—a price is likewise fixed for the sale of Gold, say £3. 17s. 10½d. *per* ounce, in any quantity and at all times,—now, under these circumstances, we shall never be able

to buy Gold at a less price than £3. 17s. 9d. *per* ounce, however plentiful the supply may be,—and we can never sell Gold for more than £3. 17s. 10½d. *per* ounce, even if we are drained to the last ounce,—so that we lose both ways, and it often happens that we purchase Gold when not wanted, and are obliged to sell Gold when it is of the utmost importance to keep it. Whereas, if *Silver* was the Standard of value, and *Gold* was allowed to act as a Political Barometer by finding its value in the Market, we should be released from this ruinous operation.”—W. D. HAGGARD.

While upon this subject it may not be improper to notice, what has further been observed by another Writer,—“*Silver* is the Standard in every other Country in the World,—what infatuation then to adopt a *Gold* one here, thus cramping our Commerce and placing the whole Country in continual jeopardy. That our fears are not visionary on this subject, we will mention not less than *Six* different dangers to which we are exposed by the adoption of a Gold Standard, and we confidently appeal to Mr. HAGGARD, at the head of The Bullion Office in The Bank of England, for the truth of our position. We know this Gentleman only by reputation,—but that is no slight one, when we state that, had his suggestions been

followed, the Panick of 1825 *would never have occurred*,—He foresaw the forthcoming storm, and endeavoured, but in vain, to prevent it,—not by curtailing the Circulation, nor by a blind and ignorant adherence to a *Gold Standard*, but by a recommendation to prepare *One and Two Pound Notes*, and by the substitution of a *Silver Standard*,—had his advice been followed, and Mr. ALERS HANKEY's recommendations,—and we repeat it in justice to them,—the Panick of 1825 would never have happened."—AGRICULTURIST NEWSPAPER, 1836.

COINS OF ENGLAND.

GEORGE THE FOURTH.

In preparing the New Series of Coin of King GEORGE the Fourth, Mr. WYON was assisted by *Mons.* I. B. MERLEN, the Second Engraver, in engraving the *Reverses* of the Ensigns Armorial of The United Kingdom,—and also of those of His Majesty WILLIAM the Fourth.

FARTHING,—in Copper.

Obverse.—Portrait of GEORGE the Fourth, laureated, and draped at the neck,—legend, “GEORGIUS IIII. DEI GRATIA.”

Reverse.—The figure of Britannia, helmeted, and seated upon a rock, resting her right hand upon a shield, in which she holds an Olive branch, and, in her left, the Trident,—at her feet is a Lion,—inscription, “BRITANNIAR. REX FID. DEF.”—in the Exergue, 1821.

They were also struck in 1822.

FIVE POUND PIECE,—in Gold.

Obverse.—Portrait of GEORGE the Fourth,—legend, “GEORGIUS IV. DEI GRATIA, 1826.”

Reverse.—The Royal Arms, upon a square shield, richly mantled,—inscription, “BRITANNIARUM REX FID. DEF.”—Motto, round the edge, “DECUS ET TUTAMEN ANNO REGNI SEPTIMO.”

This Coin was *not* laureated, at the express command of His Majesty.

DOUBLE SOVEREIGN,—in Gold.

Obverse.—Portrait of GEORGE the Fourth,—legend, “GEORGIUS IV. DEI GRATIA, 1826.”

Reverse.—The Royal Arms, upon a square shield, richly mantled,—inscription, “BRITANNIARUM REX FID. DEF.”—Motto, round the edge, “DECUS ET TUTAMEN ANNO REGNI SEPTIMO.”

SOVEREIGN.

Obverse.—Portrait of GEORGE the Fourth,—legend, “GEORGIUS IV. DEI GRATIA, 1826.”

Reverse.—The Royal Arms, contained in a square shield, garnished,—inscription, “BRITANNIARUM REX FID. DEF.”—milled edge.

The dates, which appear on this type, are,—1825, 1826, 1827, 1829, 1830.

HALF SOVEREIGN.

Obverse.—Portrait of **GEORGE** the Fourth,—legend, “ **GEORGIUS IV. DEI GRATIA, 1826.**”

Reverse.—The Royal Arms, contained in a square shield, garnished, — inscription, “ **BRITANNIARUM REX FID. DEF.,**”—milled edge.

The dates, which appear on this type, are,—1826, 1827, 1828.

CROWN,—in Silver.

Obverse.—Portrait of **GEORGE** the Fourth,—legend, “ **GEORGIUS IV. DEI GRATIA, 1826.**”

Reverse.—The Royal Arms, mantled,—inscription, “ **BRITANNIARUM REX FID. DEF.,**”—beneath, upon a scroll, “ **DIEU ET MON DROIT.**”—Motto, round the edge, “ **DECUS ET TUTAMEN ANNO REGNI SEPTIMO.**”

In 1829, Mr. **WYON** engraved original Dies for the English CROWN Piece, with the view of adapting them to the New Coining Press introduced from THE PRUSSIAN MINT,—

Obverse.—Portrait of **GEORGE** the Fourth,—legend, “ **GEORGIUS IV. DEI GRATIA, 1829.**”

Reverse.—The Royal Arms, contained in a shield, encircled by the Collar of The Order of The Garter, mantled,—inscription, “ **BRITANNIARUM REX FID. DEF.**”

HALF CROWN.

Obverse.—Portrait of GEORGE the Fourth,—legend, “ GEORGIUS IV. DEI GRATIA, 1826.”

Reverse.—The Royal Arms, mantled,—inscription, “ BRITANNIARUM REX FID. DEF.,”—beneath, upon a scroll, “ DIEU ET MON DROIT,”—milled edge.

The dates, which appear on this type, are,—1825, 1826, 1828, 1829.

So few either feel, or take an interest in works of Art, that to call the attention to the present Coinage, may be deemed a very needless undertaking,—many seeing no difference between one Coin and another, except in their relative value. There exists notwithstanding a great variety, both in design and workmanship, which will appear obvious enough, if pointed out. I shall, therefore, endeavour to show the great superiority of the present Coinage over that of the years 1821 and 1823,—and, in doing so, I shall confine myself to THE HALF CROWN PIECES of those years.

Before entering upon any particulars, the eye will at once be struck by the agreeable proportion which the Head bears to the Circumference,—the margin round it, is greater than usual, and we are not distracted by the Letters being either

too large, or too close to the Head,—or pushed out of the way to make room, as heretofore. The relief and nature of it, next takes the attention. In the present Half Crown it is unusually fleshy and round,—perhaps, the relief may be higher, but the effect which I speak of, is produced more by an attention to the finish of the small parts,—and here I would direct your attention particularly to the Eye and Eyebrow, the fullness under the Eye, and the folds in the Cheek and near the Mouth. The Throat too is beautifully defined, and united to the Head. But the Hair exceeds in taste all that has yet been done,—crisp, yet flowing in undulating graceful lines,—at the same time, ingeniously contrived, by lessening the size of the curls towards the sides, to give the roundness to the Head, which I have alluded to. Even in the superb series of the Medals of the Popes, I remember nothing more naturally marked than this Head, or by any means so soft,—and certainly, not in the Coinage of the present or past reign is there any Head to compare with it.

With respect to the Likeness, there may possibly be some difference,—it is certainly a favourable one, and many will say, it is too young and handsome, and wants (though it possesses more than

any other Coin of GEORGE the Fourth) that Princely port so peculiar to most of the Royal Family, yet it must be admitted to be like His Majesty. And allow me to ask, on what Coin was ever yet shown that Smile of Affability, so much his own?—Compare it with the constrained brow, and conventional dignity, which, by frowning, is intended to signify Grandeur, and defaces by caricature, every other Likeness of the King. I must again revert to the Taste of the Artist, who had the courage to deprive His Majesty of those eternal Laurels, which less meritorious Kings have wreathed time out of mind, and continue to have twined round their Metallick heads.

While the *Obverse* is to be thus admired, for it's chaste, characteristick simplicity of style,—the *Reverse* possesses great richness, to contrast with it. Nothing could have been better contrived, than the lettering in this place,—being close to the Arms, it contributes much to the fulness of the effect, and mezzotinting those on the *Motto*, beautifully varies it,—while the ample scroll work, gives an air of importance to the whole.

I know not how matters are managed at The Mint, nor how to explain the manifest improvement in the Coinage. But, as there has been a change in THE MASTER of that place, we may

reasonably attribute it to him. Many will consider this subject unworthy of notice. However, in some circles, it is one of great interest and serious consideration,—for, while England had the worst Coinage in Europe, she was circulating every where, proofs of bad taste, worse skill, and slow progress in THE FINE ARTS.—WILLIAM WILLIS.

SHILLING.

Obverse.—Portrait of GEORGE the Fourth,—legend, “GEORGIUS IV. DEI GRATIA, 1826.”

Reverse.—The Royal Crown, surmounted by a Lion,—inscription, “BRITANNIARUM REX FIDEI DEFENSOR,”—beneath, the rose, thistle, and shamrock, united,—milled edge.

The dates, which appear on this type, are,—1825, 1826, 1827, 1828, 1829.

SIXPENCE.

Obverse.—Portrait of GEORGE the Fourth,—legend, “GEORGIUS IV. DEI GRATIA, 1826.”

Reverse.—The Royal Crown, surmounted by a Lion,—inscription, “BRITANNIARUM REX FIDEI DEFENSOR,”—beneath, the rose, thistle, and shamrock, united,—milled edge.

The dates, which appear on this type, are,—1826, 1827, 1828, 1829.

It may not be unimportant to mention, that the Half Crowns, Shillings, and Sixpences, of the years 1827, 1828, and 1829, were sent to THE COLONIES generally, to supply their Currency,—where they were soon afterwards collected by the Merchants, and returned again to this Country, on account of their value in England being 10 *per Cent.* higher than in The Colonies. This fact strongly corroborates the sound judgement of Mr. HAGGARD, who maintains, that “the system of sending to The Colonies our Silver Coin, is worse than useless,—for, as it is ten *per Cent.* of more value in the Mother Country, it is sure to find it's way back, besides the injustice which it inflicts on those to whom it may be paid,—if they have any trade (we will say with China), and they pay for goods with the depreciated Coin, the Sellers will not take the Coin at it's nominal value, but for it's corresponding value with the Market Price of Silver. I should substitute, believing it would circulate better, a British Colonial Dollar, of the weight and fineness of the Spanish Dollar and it's fractional parts, or one of Standard quality. This Dollar to be stamped with The King's head.”

PENNY,—in Copper.

Obverse.—Portrait of GEORGE the Fourth, laureated,—legend,
“ GEORGIUS IV. DEI GRATIA, 1826.”

Reverse.—The figure of Britannia, helmeted, and seated upon
a rock, her right hand resting upon a shield, and
holding in her left the Trident,—beneath, the rose,
thistle, and shamrock, united,—inscription, “ BRIT-
ANNIAR. REX FID. DEF.”

HALF PENNY.

Obverse.—Portrait of GEORGE the Fourth, laureated,—legend,
“ GEORGIUS IV. DEI GRATIA, 1826.”

Reverse.—The figure of Britannia, helmeted, and seated upon
a rock, her right hand resting upon a shield, and
holding in her left the Trident,—beneath, the rose,
thistle, and shamrock, united,—inscription, “ BRIT-
ANNIAR. REX FID. DEF.”

FARTHING.

Obverse.—Portrait of GEORGE the Fourth, laureated,—legend,
“ GEORGIUS IV. DEI GRATIA, 1826.”

Reverse.—The figure of Britannia, helmeted, and seated upon
a rock, her right hand resting upon a shield, and
holding in her left the Trident,—beneath, the rose,
thistle, and shamrock, united,—inscription, “ BRIT-
ANNIAR. REX FID. DEF.”

We have to thank Mr. WYON for rendering the *Britannia* on our Coins perfectly classical. On her introduction by CHARLES the Second, she was a stiff, inelegant object. BOULTON's Coinage improved her Costume,—but the late Chief Engraver, THOMAS WYON, first ventured to make her graceful by resting her right hand on her knee, and employing the left, in holding the Trident. This appears on his Medal of The Emperor ALEXANDER, struck at The Mint, when The Grand Duchess of OLDENBURGH visited it in 1814, and was a great and bold step. Mr. WYON copied it on the Coinage for THE IONIAN COINAGE in 1819. On the Farthing of GEORGE the Fourth, in 1822, he produced his own BRITANNIA, which was thought so beautiful, that FLAXMAN placed the Coin in his Collection, “*as a Gem.*”—But the BRITANNIA on the Coinage of 1826, by omitting the Lion at her feet and the Olive branch,—discarding most of the drapery on the left arm, and altering the position of it, and the Trident,—is now a figure of dignified simplicity and elegance, that will compete with any, on the Greek and Roman Series,—she is now truly, “*an Insular Queen.*”—R. S.

PATTERN FOR A CROWN.

A Head of **GEORGE** the Fourth, crown size, unfinished when His Majesty died, is of singular beauty. It has a more serene dignity than any other Coin of this Monarch. It has also a greater breadth, and consequently the features are more fully defined, and with even greater delicacy of detail. It is much to be lamented, that Mr. WYON did not preserve the Die, for a Medal or Jetton.

PATTERN for a PENNY.

Obverse.—Portrait of **GEORGE** the Fourth, laureated, and draped at the neck,—legend, “**GEORGIUS IV. D. G. REX.**”

Reverse.—A figure of Britannia, seated upon a globe,—her right hand extended upon her knee, in which she holds an Olive branch, and in her left the Trident, which rests upon her shield,—inscription, “**BRITANNIA.**”

This Pattern was never used.

COINS OF ENGLAND.

WILLIAM THE FOURTH.

FIVE POUND PIECE.

It is much to be regretted that the reign of WILLIAM the Fourth promises to interrupt the Series of FIVE POUND PIECES commenced by GEORGE the Third, which might be considered as a continuation of the FIVE GUINEA PIECES struck by CHARLES the Second.

Mr. WYON has been very desirous to produce a Pattern worthy of his own Fame and that of this Great Nation,—and has devoted several months of his valuable time, to the designing and modelling REVERSES for such a Piece, some of which are very beautiful, classical, and national,—Why one of them has not been approved and executed, is not known,—but they appear to possess beauty, character, and novelty.

DOUBLE SOVEREIGN,—in Gold.

Obverse.—Portrait of WILLIAM the Fourth,—legend, “GULIELMUS IIII. D. G. BRITANNIAR. REX F. D.”

Reverse.—The Ensigns Armorial of The United Kingdom, contained in a square shield, beneath which appears a portion of the Collar, with the Badge, of the Order of The Garter, mantled, and surmounted by The Royal Crown,—below, “anno 1831.”

This Coin has not been issued to the Publick,—but there are *Patterns* in the possession of different Collectors.

 SOVEREIGN.

Obverse.—Portrait of WILLIAM the Fourth,—legend, “GULIELMUS IIII. D. G. BRITANNIAR. REX F. D.”

Reverse.—The Ensigns Armorial of The United Kingdom, contained in a square shield, garnished,—beneath, “anno 1831,”—milled edge.

The dates, which appear on this type, are,—1831, 1832, 1833, 1835, 1836.

 HALF SOVEREIGN.

Obverse.—Portrait of WILLIAM the Fourth,—legend, “GULIELMUS IIII. D. G. BRITANNIAR. REX F. D.”

Reverse.—The Ensigns Armorial of The United Kingdom, contained in a square shield, garnished,—beneath, “anno 1831,”—milled edge.—Also, in 1834.

The Half Sovereign was re-engraved, in 1835, in order to increase it's size,—*viz.*,

Obverse.—Portrait of WILLIAM the Fourth, —legend, "GULIELMUS IIII. D. G. BRITANNIAR. REX F. D."

Reverse.—The Ensigns Armorial of The United Kingdom, contained in a square shield, garnished,—beneath, "anno 1835,"—milled edge.—Also, in 1836.

CROWN,—in Silver.

Obverse.—Portrait of WILLIAM the Fourth, from a model in bas-relief of the King by CHANTREY, —legend, "GULIELMUS IIII. D. G. BRITANNIAR. REX F. D."

Reverse.—The Ensigns Armorial of The United Kingdom, with the colours heraldically displayed, contained in a square shield, encircled by the Collar of the Order of The Garter, mantled, and surmounted by The Royal Crown,—beneath, "anno 1831."

When this Crown Die was completed and submitted to His Majesty, he commanded that no other Portrait, than copies of this Head, should be used during His reign.

This Crown has not been issued to the Publick. A few *Patterns* of it, in *Gold*, are in the hands of Collectors.

HALF CROWN.

Obverse.—Portrait of WILLIAM the Fourth,—legend, “GU-
LIELMUS IIII. D. G. BRITANNIAR. REX F. D.”—
beneath the bust, w. w.

Reverse.—The Royal Arms, with the Badge and part of The
Collar of The Order of The Garter pendent, and
richly mantled,—beneath, “anno 1831.”

The Portrait of WILLIAM the Fourth was re-
engraved in 1833, for the Coins issued in that and
subsequent years, viz., 1834, 1835, 1836,—milled
edge.

 SHILLING.

Obverse.—Portrait of WILLIAM the Fourth,—legend, “GU-
LIELMUS IIII. D. G. BRITANNIAR. REX F. D.”

Reverse.—The words “ONE SHILLING” in the centre of the
piece, surmounted by The Royal Crown, and encir-
cled with a branch of Olive and one of Oak, united
at the base,—beneath, “1831,”—milled edge.

This is the first instance in the English Series,
in which the *Denomination* has been substituted
for a *Type*. The dates, which appear on this type,
are,—1831, 1834, 1835, and 1836.

SIXPENCE.

Obverse and Reverse.—The Sixpence is precisely similar to the Shilling, except in the substitution of the words “SIX PENCE,” for “ONE SHILLING,”—beneath, “1831,”—milled edge.

The dates, which appear on this type, are,—
1831, 1834, 1835, and 1836.

GROAT.

Obverse.—Portrait of WILLIAM the Fourth,—legend, “GU-
LIELMUS IIII. D. G. BRITANNIAR. REX F. D.”

Reverse.—The figure of Britannia, helmeted, and seated upon a rock, her right hand resting upon a shield, and holding in her left the Trident,—on the left side, the word “FOUR,” and on the right “PENCE,”—beneath, “1836,”—milled edge.

There is a *Pattern* Groat, with the same OBVERSE, as the preceding,—and differing only in the REVERSE, by substituting the figure 4 and the letter P., for the words “FOUR PENCE,”—beneath, “1836.”

PENNY,—in Copper.

Obverse.—Portrait of WILLIAM the Fourth,—legend, “GU-
LIELMUS IIII. DEI GRATIA,”—beneath, “1831.”

Reverse.—The figure of Britannia, helmeted, and seated upon

a rock, resting her right hand upon a shield, and holding the Trident in her left,—around is inscribed, “BRITANNIAR. REX FID. DEF.”—in the Exergue, the rose, thistle, and shamrock, united.

HALF PENNY.

Obverse.—Portrait of WILLIAM the Fourth,—legend, “GUILIELMUS IIII. DEI GRATIA,”—beneath, “1831.”

Reverse.—The same, as that of the Penny.

FARTHING.

Obverse.—Portrait of WILLIAM the Fourth,—legend, “GUILIELMUS IIII. DEI GRATIA,”—beneath, “1831.”

Reverse.—The same, as that of the Penny.

MAUNDY MONEY.

MAUNDY THURSDAY is the day preceding Good FRIDAY, and may be considered "*The Poor People's Thursday*,"—as the Bounty of our Sovereigns to the Poor is distributed on that Thursday in Lent,—being a Season, when they are supposed to have lived in great abstinence.

EDWARD the Third, in the year 1363, is said to have been the first English Monarch, who introduced into this Kingdom, the practice of feeding, clothing, and distributing money to indigent persons on MAUNDY THURSDAY,—and many successive Sovereigns used also, in order to show their Humility, to *wash the feet* of those who were selected as the proper objects of their beneficence. JAMES the Second was the last King, who performed that Ceremony in person.

In England, the custom of bestowing provisions, clothes, and money, has continued without intermission to the present time,—and, annually on this day, THE LORD HIGH ALMONER, or, in his

absence, THE SUB-ALMONER, attends for that purpose at THE ROYAL CHAPEL, WHITEHALL,—when, during the performance of Divine Service, with appropriate Anthems, as many poor Men, and as many poor Women, as the Monarch has attained years of age, receive The Royal Bounty,—in THE MORNING, Provisions, consisting of beef, salmon, cod-fish, and herrings, to each of them a loaf to the Meat, and four loaves to each wooden bowl of fish, and a cup of ale, in a cup of a peculiar construction,—in THE AFTERNOON, the Women receive £1. 15s. each, in lieu of clothing, and the men, woollen cloth, linen cloth, shoes, and stockings,—and, lastly, each of the recipients have a wooden bowl of Wine, to drink the Sovereign's health, retaining the bowl, for a memorial,—together with a *red* bag, containing a Sovereign,—and a *white* bag, containing as many one penny, two penny, three penny, and four penny pieces of Silver, as make together a total in *Pence*, equal to the number of years of age of the reigning Monarch.

FOUR PENNY PIECE.

Obverse.—Portrait of WILLIAM the Fourth,—inscription, “GU-
LIELMUS IIII. D. G. BRITANNIÆ. REX F. D.”

Reverse.—The figure 4,—above, the Crown,—in the field,
1831,—the whole between two branches of Oak,
united at the base,—plain edge.

The date is varied in every year.

THREE PENNY PIECE.

Obverse.—The same, as the Four Penny Piece.

Reverse.—The figure 3,—above, the Crown,—in the field,
1831,—the whole between two branches of Oak,
united at the base.

TWO PENNY PIECE.

Obverse.—The same, as the Four Penny Piece.

Reverse.—The figure 2,—above, the Crown,—in the field,
1831,—the whole between two branches of Oak,
united at the base.

PENNY PIECE.

Obverse.—The same, as the Four Penny Piece.

Reverse.—The figure 1,—above, the Crown,—in the field,
1831,—the whole between two branches of Oak,
united at the base.

COINS OF IRELAND.

PENNY,—in Copper.

Obverse.—Portrait of GEORGE the Fourth, laureated, and draped,
—legend, “ GEORGIUS IV. D. G. REX.”

Reverse.—The Harp, surmounted by The Royal Crown,—with
the word, “ HIBERNIA.”—beneath, 1822.

HALF PENNY.

Obverse, and Reverse.—The same, as those of the Penny.

These Coins were also struck in 1823.

FARTHING.

Obverse, and Reverse.—The same, as those of the Penny.

The Dies were prepared, but no pieces were
struck of this Coin.

COINS FOR THE EAST INDIES.

PICE PIECE,—in Copper.

Obverse.—The Arms of The East India Company,—motto,
 “AUSP. REGIS & SEN. ANGLIÆ.”

Reverse.—A Persian inscription, surmounted by a figure of the
 denomination,—between two Palm branches.

HALF PICE PIECE.

Obverse, and Reverse.—The same, as those of the Pice Piece,—
 with a figure of the denomination.

QUARTER PICE PIECE.

Obverse, and Reverse.—The same, as those of the Pice Piece,—
 with a figure of the denomination.

COINS FOR THE EAST INDIES.

THE ISLAND OF CEYLON.

RIX DOLLAR,—in Silver.

Obverse.—Portrait of GEORGE the Fourth, by PISTRUCCI,—
legend, "GEORGIUS IIII. D. G. BRITANNIAR. REX
F. D."

Reverse.—The figure of an Elephant, with a wreath of Oak,—
and above, the words, "CEYLON ONE RIX DOLLAR.,"
—date, 1821.

The Reverse was engraved by Mr. WYON.

HALF FARTHING,—in Copper.

Obverse.—Portrait of GEORGE the Fourth, laureated,—legend,
"GEORGIUS IV. DEI GRATIA, 1828."

Reverse.—The figure of Britannia, helmeted, and seated upon a
rock, her right hand resting upon a shield, and hold-
ing in her left the Trident,—inscription, "BRITAN-
NIAR. REX FID. DEF.,"—in the Exergue, the rose,
thistle, and shamrock, united.

COINS FOR THE EAST INDIES.

THE ISLAND OF MAURITIUS.

HALF DOLLAR,—in Silver.

Obverse.—The Imperial Arms, in a garnished shield, three of the ornaments of which have each W. W. P. incuse, (the initials of WILLIAM WELLESLEY POLE, then Master of the Mint),—legend, “GEORGIUS IV. D. G. BRITANNIARUM REX F. D.”

Reverse.—An Anchor, between the figures II-II., surmounted by The Royal Crown,—inscription, “COLONIAR. BRITAN. MONET. 1822,”—milled edge.

QUARTER DOLLAR,—in Silver.

Obverse.—The Imperial Arms, in a garnished shield,—legend, “GEORGIUS IV. D. G. BRITANNIARUM REX F. D.”

Reverse.—An Anchor, between the figures IV-IV., surmounted by The Royal Crown,—inscription, “COLONIAR. BRITAN. MONET. 1820.”

ONE EIGHTH OF A DOLLAR,—in Silver.

Obverse.—The Imperial Arms, in a garnished shield,—legend,
“GEORGIUS IV. D. G. BRITANNIARUM REX F. D.”

Reverse.—An Anchor, between the figures VIII-VIII., surmounted
by The Royal Crown,—inscription, “COLONIAR.
BRITAN. MONET. 1820.”

ONE SIXTEENTH OF A DOLLAR,—in Silver..

Obverse.—The Imperial Arms, in a garnished shield,—legend,
“GEORGIUS IV. D. G. BRITANNIARUM REX F. D.”

Reverse.—An Anchor, between the figures XVI-XVI., sur-
mounted by The Royal Crown,—inscription, “COLO-
NIAR. BRITAN. MONET. 1820.”

The $\frac{1}{4}$., $\frac{1}{8}$., and $\frac{1}{16}$. of a Dollar were also struck
in 1822,—in which year the Half Dollar was first
issued.

COLONIAL COINS.

THE UNITED STATES OF THE IONIAN ISLANDS.

PENNY,—in Copper.

Obverse.—The figure of Britannia, seated upon a globe,—her right hand, resting upon her knee, holds an Olive branch, and her left the Trident,—her shield leans against the globe,—legend, “BRITANNIA,”—on the ground near the globe, W. WYON.

Reverse.—The Lion of St. Mark,—inscription, “IONIKON KPATOΣ. 1819.”

HALF PENNY.

Obverse, and Reverse.—The same as the Penny,—but with the letter W. only.

ANOTHER,

Obverse and Reverse.—The same, as the Penny,—with the letters W. W. in the Exergue.

FARTHING,—in Copper.

Obverse, and Reverse.—The same, as the Penny,—except that the letters W. W. are incuse,—dates, 1819 and 1820.

— ONE TENTH OF A PENNY,—in Copper.

Obverse.—The figure of Britannia, helmeted, and seated, her right hand resting upon the shield behind her, and her left supporting the Trident which rests upon her knee,—legend, "BRITANNIA."

Reverse.—The same, as the Penny,—date, 1834.

30 CENT PIECE,—in Silver.

Obverse.—The figure of Britannia, helmeted, and seated, her right hand resting upon the shield behind her, and her left supporting the Trident which rests upon her knee,—legend, "BRITANNIA."

Reverse.—The figures 30. in the centre of the piece,—between two branches of Oak, united at the base,—inscription, "IONI KON KPATON. 1834."

COLONIAL COINS.

THE ISLAND OF MALTA.

PENNY,—in Copper.

Obverse.—Portrait of GEORGE the Fourth, laureated,—legend,
“GEORGIUS IV. D. G. REX.”

Reverse.—The figure of Britannia, seated upon a globe, her
right hand resting on her knee, holds an Olive branch,
and her left, the Trident,—her shield leans against
the globe,—inscription, “BRITANNIA,”—on the
ground, W. WYON.

ONE THIRD OF A FARTHING,—in Copper.

Obverse.—Portrait of GEORGE the Fourth, laureated,—legend,
“GEORGIUS IV. DEI GRATIA, 1827.”

Reverse.—The figure of Britannia, helmeted, and seated upon
a rock, her right hand resting upon a shield, and
holding in her left the Trident,—inscription, “BRIT-
ANNIAR. REX FID. DEF.”—beneath, the rose, thistle,
and shamrock, united.

ONE TENTH OF A PENNY,—in Copper.

Obverse.—Portrait of WILLIAM the Fourth,—legend, “GULIELMUS IIII. DEI GRATIA,”—beneath the bust, “1835.”

Reverse.—The figure of Britannia, helmeted, and seated, her right hand resting upon a shield, and holding in her left the Trident,—beneath, the rose, thistle, and shamrock, united,—inscription, “BRITANNIAR. REX FID. DEF.”

COLONIAL COINS.

THE WEST INDIES.

QUARTER DOLLAR,—in Silver.

Obverse.—The Imperial Arms, in a garnished shield,—legend,

“GEORGIUS IV. D. G. BRITANNIARUM REX F. D.”

Reverse.—An Anchor, between the figures IV-IV., surmounted
by The Royal Crown,—inscription, “COLONIAR.

BRITAN. MONET. 1822.”

ONE EIGHTH OF A DOLLAR,—in Silver.

Obverse.—The Imperial Arms, in a garnished shield,—legend,

“GEORGIUS IV. D. G. BRITANNIARUM REX F. D.”

Reverse.—An Anchor, between the figures VIII-VIII., surmounted
by The Royal Crown,—inscription, “COLONIAR. BRIT-

AN. MONET. 1822.”

ONE SIXTEENTH OF A DOLLAR,—in Silver.

Obverse.—The Imperial Arms, in a garnished shield,—legend,

“GEORGIUS IV. D. G. BRITANNIARUM REX F. D.”

Reverse.—An Anchor, between the figures XVI-XVI., surmounted
by The Royal Crown,—inscription, “COLONIAR.

BRITAN. MONET. 1822.”

ONE FIFTIETH PART OF A DOLLAR,—in Copper.

Obverse.—Portrait of GEORGE the Fourth, laureated, and the shoulders draped,—legend, "GEOR. IV. D. G. BRI. REX."

Reverse.—The figures " $\frac{1}{50}$ Dollar," in the centre of the piece,—within two branches of Oak, united at the base,—inscription, "COLONIAL. 1823."

This Pattern was never used.

ONE HUNDREDTH PART OF A DOLLAR,—in Copper.

Obverse.—Portrait of GEORGE the Fourth, laureated, and the shoulders draped,—legend, "GEOR. IV. D. G. BRI. REX."

Reverse.—The figures " $\frac{1}{100}$ DOLLAR," in the centre of the piece,—within two branches of Oak, united at the base,—inscription, "COLONIAL. 1823."

This Pattern was never used.

COLONIAL COINS.

THE ISLAND OF JAMAICA.

THREE HALF PENNY PIECE.

Obverse.—Portrait of WILLIAM the Fourth,—legend, "GULIELMUS IIII. D. G. BRITANNIAR. REX F. D."

Reverse.—The figures "1½," in the centre of the piece,—beneath, 1834,—surmounted by The Royal Crown, within two branches of Oak, united at the base,—plain edge.

COLONIAL COINS.

BRITISH GUIANA.

ONE GUILDER,—in Silver.

Obverse.—Portrait of WILLIAM the Fourth,—legend, “GUILIELMUS IIII. D. G. BRITANNIAR. REX F. D.,”—beneath the shoulder of the bust, W. W.

Reverse.—The denomination of the Coin, “ONE GUILDER,”—surmounted by The Royal Crown,—between two branches of Oak, united at the base,—inscription, “BRITISH GUIANA,” 1836,—milled edge.

HALF GUILDER.

Obverse.—The same, as that of the One Guilder.

Reverse.—The same, with the substitution of “ $\frac{1}{2}$ GUILDER,” for the denomination of the Coin,—date, 1836.

QUARTER GUILDER.

Obverse.—The same, as that of the One Guilder.

Reverse.—The same, with the substitution of “ $\frac{1}{4}$ GUILDER,” for the denomination of the Coin,—date, 1836.

ONE EIGHTH GUILDER.

Obverse.—The same, as that of the One Guilder.

Reverse.—The same, with the substitution of " $\frac{1}{8}$ GUILDER,"
for the denomination of the Coin,—date, 1836.

COLONIAL COINS.

DEMERARA and ESSEQUIBO.

THREE GUILDER PIECE,—in Silver.

Obverse.—Portrait of WILLIAM the Fourth,—legend, “GU-
LIELMUS IIII. D. G. BRITANNIAR. REX F. D.”—
beneath, W. W.

Reverse.—The figure 3, the denomination of the Coin, 3 Guil-
ders,—surmounted by The Royal Crown, and encircled
with two branches of Oak,—inscription, “UNITED
COLONY OF DEMERARY & ESSEQUIBO, 1832.”

TWO GUILDER PIECE.

Obverse.—The same, as that of the Three Guilder Piece.

Reverse.—The same, with the substitution of the figure 2, for
the denomination of the Coin,—and the letters W.W.
beneath the bust,—date, 1832.

ONE GUILDER PIECE.

Obverse.—The same, as that of the Three Guilder Piece,—
beneath the shoulder of the bust, W. W.

Reverse.—The same, with the substitution of the figure 1, for
the denomination of the Coin,—date, 1832.

HALF GUILDER.

Obverse.—The same, as that of the Three Guilder Piece. No initials.

Reverse.—The same, with the substitution of " $\frac{1}{2}$," for the denomination of the Coin,—date, 1832.

QUARTER GUILDER.

Obverse.—The same, as that of the Three Guilder Piece. No initials.

Reverse.—The same, with the substitution of " $\frac{1}{4}$," for the denomination of the Coin,—date, 1833.

ONE EIGHTH GUILDER.

Obverse.—The same, as that of the Three Guilder Piece. No initials.

Reverse.—The same, with the substitution of " $\frac{1}{8}$," for the denomination of the Coin,—date, 1832.

The Obverse of these Coins was engraved by WILLIAM WYON,—and the Reverses, by the late THOMAS WYON, *Jun.*,—with the exception of the One Eighth Guilder, which was wholly engraved by WILLIAM WYON.

THE KINGDOM OF PORTUGAL.

CRUSADO,—in Silver.

Obverse.—The Royal Arms of Portugal, on the left side of which are the figures 400., and on the right, 1834.,—legend, “ MARIA II. D. G. PORTUG. ET ALG. REGINA.”

Reverse.—A Cross *Patée*, with four Roses in the angles,—in-scription, “ IN HOC SIGNO VINCES,”—milled edge.

5000 REIS,—in Gold.

Obverse.—Portrait of Her Majesty,—legend, “ MARIA II. PORTUG. ET ALGAR. REGINA, 1836.”

Reverse.—The Royal Arms of Portugal,—beneath, “ 5000 REIS.”

2500 REIS,—in Gold.

Obverse, and Reverse.—The same,—beneath, “ 2500 REIS,”—date, 1836.

1000 REIS,—in Silver.

Obverse, and Reverse.—The same,—beneath, “ 1000 REIS,”—date, 1836.

500 REIS,—in Silver.

Obverse, and Reverse.—The same,—beneath, “ 500 REIS,”
date, 1836.

200 REIS,—in Silver.

Obverse.—Portrait of Her Majesty,—legend, “ MARIA II. PORTUG. ET ALGAR. REGINA, 1836.”

Reverse.—The figures “ 200 REIS,” in the centre of the piece,
—between two branches of Laurel, united at the base.

100 REIS,—in Silver.

Obverse.—The same, as the preceding,—date, 1836.

Reverse.—The figures “ 100 REIS,” in the centre of the piece,
—between two branches of Laurel, united at the base.

The beautiful portrait of Her Majesty on these Coins was modelled from *Nature* by Mr. WYON,—and it is universally admired for its correct Likeness.

THE REPUBLICK OF MEXICO.

DOUBLOON,—in Gold.

Obverse.—An Eagle, with unfolded wings, strangling a serpent, and resting with one foot upon the *Cactus* or Cochineal Plant,—legend, “*REPUBLICA MEXICANA*,”—beneath, two branches of Oak and Laurel, united at the base.

Reverse.—An extended arm, supporting a Cap of Liberty over an open book,—inscription, “*LA LIBERTAD EN LA LEY*. 8 E. G°. 1826. W. W. 21. Q^s.”

DOLLAR,—in Silver.

Obverse.—The same, as that of the Doubloon.

Reverse.—A Cap of Liberty, with the word “*LIBERTAD*” upon it, and encircled with rays of light,—inscription, “8 R. G°. 1827. W. W. 10 D^s. 20 G^s.”

These Coins were copied from their own old designs,—but the Dies were not used, and have been sent to Mexico.

MEDALS.

MODERN COINS, in which Genius, it has been observed, is the slave of Mechanism, afford so little scope for the exertion of an Artist's abilities, compared with MEDALS,—that it is in these latter, we must look for the highest evidences of Mr. WYON's skill.

In the elegant knowledge of MEDALS, Mr. ADDISON esteems the Portraits which are to be found upon them, as one of the chief sources of Pleasure and Amusement to be derived from their inspection, and places it first in his enumeration of their Attractions. Whilst Mr. PINKERTON appears to think the beauty of design and workmanship which may be observed in antient Medals, more deserving of the first rank, although he assigns an honourable distinction to the other. Some persons, however, are rather inclined to adopt the opinion of Mr. ADDISON, since a love for Portraits of Illustrious Characters is so natural and so general, that it may be considered to be the first object which we

seek to gratify in the contemplation of THE FINE ARTS.

And, yet, it may not be improper, perhaps, here to observe, that the Engraver to the first Monetary Establishment of the richest Nation on the Globe, is paid less for maintaining the credit and honour of this great Kingdom in the important Department of it's Coinage, than a brother Artist actually pays in wages to his Foreman. Is it not highly derogatory to the station which Mr. WYON holds, that he should be compelled to employ his talents in Private Works, to enable him to support his Family in respectability?—hence the number and variety of his MEDALS!—But is it not the duty and interest of ENGLAND to give him such remuneration, as should enable him to devote his entire attention to the improvement of our COINS and MEDALS, by designing, modelling, and engraving Patterns for them?

CORONATIONS.

CORONATION MEDAL,

OF KING WILLIAM THE FOURTH.

Obverse.—Portrait of His Majesty WILLIAM the Fourth,—
legend, “ WILLIAM the FOURTH, CROWNED Sep. 8,
1831.”—beneath, in minute letters, W. WYON *s.*

Reverse.—Portrait of Her Majesty,—legend, “ ADELAIDE QUEEN
CONSORT, CROWNED Sep. 8, 1831.”—beneath, in
minute letters, W. WYON *s.*

Perhaps, there is no Medal in the Series that does the Artist so much credit as this one of the Coronation,—and the short space of time in it's execution is probably without a Parallel. The Model was finished by Mr. CHANTREY at Windsor, on the 8th of August, and received by Mr. WYON on the 11th.,—on the 20th. the Die was hardened,—and, on the 25th. of the same month, it was completed,—and yet there is no appearance of haste or want of beauty in it's finish.

This Medal was struck in gold, silver, and

bronze by order of The Government,—and distributed among the Peers, and Commoners,—and also thrown among the joyful Multitude in Westminster Abbey, during the august Ceremony of the Coronation.

See, pages 58-59.

A fine engraving on wood of this Coronation Medal appeared in *THE ATHENÆUM*, for September, 1831, *p.* 585.

CORONATION MEDAL,

OF KING WILLIAM THE FOURTH,—in Bronze.

Obverse.—A Portrait of His Majesty WILLIAM the FOURTH,—legend, “GULIELMUS IIII. D. G. BRITANNIAR. REX F. D.”—beneath, in minute letters, W. WYON, A. R. A., Mint.

Reverse.—The Sun dispersing the Clouds, and in the rays of light are the words, “CROWNED SEP. VIII. M.DCCCXXXI.”—beneath, a Naval Crown, out of which inclines on one side the Trident, richly ornamented,—and, on the other, a branch of Oak,—Motto, “COLLECTASQUE FUGAT NUBES SOLEMQUE REDUCIT.”—in the Exergue, “RUNDELL, BRIDGE and Co.”

CLUBS.

DUDLEY PITT CLUB.

- Obverse.—A Portrait of the eminent Statesman Mr. PITT, with slight drapery over the shoulders,—legend, “R^h Hon^{ble}. WILLIAM PITT.—DUDLEY PITT CLUB. 1813.”
- Reverse.—A wreath of Oak and Cypress,—inscription, “HE SAV’D HIS COUNTRY.”
-

WARRINGTON PITT CLUB.

- Obverse.—Portrait of WILLIAM PITT, hair rather flowing, neck long and bare,—on a scroll, which occupies nearly two-thirds of the circle, is inscribed, “THE PILOT THAT WEATHER’D THE STORM,”—beneath, “BORN XXVIII. MAY. MDCCLIX.”—in minute letters under the bust, “P. WYON.”
- Reverse.—Round the top of the Medal is inscribed, “WARRINGTON,”—in the centre, “PITT CLUB,” in black letters, —and at the bottom, MDCCCXIV.
-

WOLVERHAMPTON PITT CLUB.

Obverse.—A Portrait of WILLIAM PITT,—legend, “R^t Hon^{ble}.
WILLIAM PITT, WOLVERHAMPTON PITT CLUB, 1813.”
—beneath, in minute letters, P. WYON s.

Reverse.—A figure of Mr. PITT, seated upon a rock in the midst
of a tempestuous Sea, holding in his right hand a
Rudder, his left hand resting upon a part of the rock,
—in the distance, a Ship coming safely into Port,—on
the left side, “E. BIRD, R. A. des.,”—and, on the
right, “WYON s. Birm.”

The idea appears to allude to the words of the
celebrated Song,

“The Pilot that weather’d the Storm.”

This Medal, although unequal to the later productions of the Artist, possesses nevertheless much merit, when his Youth is considered, being then only 19. The design for the Reverse was made by E. BIRD, Esq., R. A.—The name of P. WYON is upon this Medal, as also on that of the preceding, but they were really executed by *William WYON*.

PORTRAITS.

KING WILLIAM THE FOURTH.

Obverse.—A Portrait of His Majesty WILLIAM the FOURTH, from a bas-relief modelled by CHANTREY,—legend, “GUILELMO IIII. D. G. BRITANNIAR. REGI F. D.”—beneath, CHANTREY *d.*—W. WYON *s.*, Mint.

Reverse.—In the centre of the Medal, “ADELAIDE REGINA CUDI JUSSIT, MDCCCXXX.”—surmounted by The Imperial Crown,—beneath, the Trident,—the whole encompassed by two branches of Oak.

This Medal was struck at the express command of HER MAJESTY, to preserve a faithful Portrait of THE KING,—and it is only given by HER MAJESTY to those, whom THE QUEEN graciously condescends to honour.

KING WILLIAM THE FOURTH.

Obverse.—A Portrait of His Majesty WILLIAM the FOURTH, from a bas-relief modelled by CHANTREY,—legend, “GUILELMO IIII. D. G. BRITANNIAR. REGI F. D.”—beneath, CHANTREY *d.*—W. WYON *s.*, Mint.

Reverse.—In the centre of the Medal, “ADELAIDE REGINA CUDI
JUSSIT. MDCCCXXX.”—beneath, the Trident,—the
whole encompassed by a wreath of Oak.

THE PRINCESS VICTORIA.

Obverse.—A beautiful and faithful Resemblance of HER ROYAL
HIGHNESS, modelled by Mr. WYON, at Kensington
Palace, in the year 1834,—inscribed, “VICTORIA.”

THE EMPEROR ALEXANDER.

Obverse.—A Portrait of The Emperor ALEXANDER, in military
Costume,—legend, “ALEXANDER I., EMPEROR OF
ALL THE RUSSIAS,”—on the shoulder of the Bust,
“WYON.”

Reverse.—In the Centre of the Medal is inscribed, “THE AVEN-
GER OF EUROPE,”—encircled by a wreath of Palm
and Laurel,—round which extend, “THE HEROIC
DEFENDER OF HIS COUNTRY,” MDCCCXII.

SIR JOSEPH BANKS.

Obverse.—A most highly finished and accurate Portrait of Sir
JOSEPH BANKS,—legend, “Rt^h Hon^{ble} Sir J. BANKS,
Bart., K. G. C. B., P. R. S., &c., 1816,”—beneath,
T. WYON, *Jun.*, d.,—W. WYON *s.*

Reverse.—is an allusion to Sir JOSEPH’s Studies,—an open
book, upon which is laid a sheaf of Corn,—and over

both, a wreath of Flowers, very elaborately executed, is thrown with great taste and elegance. — Motto, " IN GENIUS AND SUBSTANTIAL LEARNING, HIGH." — at the bottom, the pretty little flower, "*Forget me not.*"

We are highly gratified in having to notice among our Medals the well deserved tribute of Respect to The Venerable President of The Royal Society, Sir JOSEPH BANKS.

This Medal is executed by Mr. WYON from the Model of the late THOMAS WYON, and is an evidence of ability, which, we hope, will be no less useful than honourable to his Country. It is engraved with precision and spirit, and considerable depth of relief.

We trust that this Country may be yet (in 1818) many years benefited by the valuable life of Sir JOSEPH BANKS,—but, when it shall please PROVIDENCE to call him from a life, which he has filled with so much honour to himself, and advantage to Society at large, we shall then feel more obliged to this young Artist than we do even now, for the Memorial which he has afforded us, of the estimable and enlightened PRESIDENT of THE ROYAL SOCIETY.—R. S.

CHARLES CALVERT, Esq.

Obverse.—A fine likeness of CHARLES CALVERT, Esq., clothed in modern Costume, — beneath the shoulder of the bust, W. WYON, A. R. A.

Reverse.—Inscription, “ A TRIBUTE FROM THE ELECTORS OF SOUTHWARK TO THE MEMORY OF CHARLES CALVERT, Esq., THEIR FAITHFUL REPRESENTATIVE IN FIVE SUCCESSIVE PARLIAMENTS, FIRST ELECTED 1812, DIED Sept. 1832.”

Here is an instance of the fickleness of Popular favour,—as Mr. CALVERT *lost* his Election for the Representation of the Borough of Southwark, in 1830. But the Medal, although late in its appearance, bears nevertheless the grateful respect of many of his steady friends and supporters.

VISCOUNT DUNCAN.

Obverse.—A profile Bust of Admiral Viscount DUNCAN, in Naval Uniform, of masterly execution by WEBB,—legend, “ ADM. VISC. DUNCAN.”

Reverse.—by WILLIAM WYON, representing Lord DUNCAN receiving the Sword of Admiral *de WINTER*, on the memorable defeat of the Dutch, off *Camperdown*,—and in which we perceive the same display of ability as is evinced in the Medal of Earl *HOWE*, executed by this rising Engraver. The likeness on the *OBVERSE* of Lord DUNCAN is very finely preserved, and the figure

which is in a different attitude, stands with ease and firmness,—that of *de WINTER* is uncommonly happy,—the attitude is graceful. The Admiral's deep round Coat is so managed, as to produce a picturesque effect, and the expression of the Countenance is peculiarly forcible and characteristick. The Exergue is appropriately filled up with a Trophy of the Standards of the Enemy,—Inscription, “DUTCH FLEET DEFEATED, 9 SHIPS OF THE LINE CAPTURED, 11. Oct. 1797,”—in minute letters, *MUDIE d.*—*W. WYON.*

See, *MUDIE's National Medals*, p. 26, *pl.* 2. And also, “*THE TALISMAN*,” p. 63.

RICHARD DUPPA.

Obverse.—A Portrait of RICHARD DUPPA, Esq.,—legend, “RICHARDUS DUPPA, L L. B.,”—beneath, *W. WYON*, Mint.

Reverse,—is intended to represent his Works,—the device being a Lotus, Papal Mitre and Crosier overthrown, various scrolls of Paper, &c., with the several names upon them of *M. ANGELO*, *RAFFAEL*, and Suppression of the Papal Government,—beneath, *MDCCCXXVIII.*—ornamented with a circle of Plants, mentioned in the *Georgics* of *VIRGIL*.

This Portrait was modelled from the life, and is in very high relief. It is beautifully executed after the manner of the Antique.

SAMUEL FEREDAY.

Obverse.—A very excellent Portrait of Mr. FEREDAY, clothed in modern costume,—legend, “SAMUEL FEREDAY,”—beneath the bust, P. WYON *sculpt.*

Reverse.—In the centre of the Medal is inscribed, “A FRIEND TO HIS COUNTRY.,”—encircled by a rich wreath of Oak and Laurel.

Mr. FEREDAY was a celebrated Iron-Master, near Bilston, in Staffordshire,—and this Medal was struck, and presented to him at the time of the Commemoration of the Peace in 1814.

The Model, from which this Medal was engraven, was the *first* attempt of Mr. WYON *from nature*.

 JOHN FULLER, Esq.

Obverse.—An admirable Portrait of JOHN FULLER, Esq., modelled from the life,—legend, “JOHN FULLER, Esq., ROSE HILL, SUSSEX,”—beneath the shoulder, W. WYON, A. R. A., Mint.

Reverse.—A very rich Wreath of Cypress and Oak, within which is inscribed, “DIED, April XI. MDCCCXXXIV. AGED LXXVIII.”

 MARQUESS OF HASTINGS.

Obverse.—A Portrait of The Marquess of HASTINGS,—legend, “MARQUIS OF HASTINGS, K. G., GOV. GEN. of INDIA,”—beneath the bust, “modelled by P. Rouw, —W. WYON *f.*”

Reverse.—Victory in a Car drawn by winged Lions, leaning upon a Palm branch, and holding forth a Wreath of Laurel to the Conqueror,—inscription, “ PINDAREE & MAHRATTA CONFEDERACY DEFEATED 1818,”—in the Exergue, military trophies taken from the enemy,—“ MUDIE *d.*,—W. WYON *s.*

It would be difficult to give an idea of the loveliness and delicacy of this Female figure, as seen through transparent drapery, arranged in the most beautiful style. It is Nature in her most bewitching form.—R. S.—See also, “ THE TALISMAN,” p. 63.

The Reverse of this Medal, which was designed by HENRY HOWARD, Esq., R. A., was three times engraven, on account of the thrice breaking of the Dies,—and each of them shows progressive improvement.

EARL HOWE.

Obverse.—A Bust of Earl HOWE, in Naval Uniform, with the Ribbon of the Garter, and the Chain of Gold, which His Majesty presented to His Lordship in person, at Portsmouth, after the great Victory,—legend, “ EARL HOWE, ADM^L. of THE WHITE, K. G.,”—beneath the bust, in minute letters, MUDIE *d.*—W. WYON *f.*”

Reverse.—As the Victory over the French, off *Ushant*, was the first in the late War, a general representation of the triumphant superiority of The British Flag on the Ocean is here portrayed by NEPTUNE actively

going forth in a Marine Car, drawn by two Sea-Horses, and directing the successes of The British Fleet,—Round the top of the Medal is inscribed, “**FRENCH FLEET DEFEATED OFF USHANT,**”—MUDIE *d.*—in the Exergue, “**VII. SAIL OF THE LINE CAPTURED 1. JUNE, MDCCXCIV.**”

A writer in *THE MORNING POST*, of Nov., 1818, observes, that, “as a whole, this Medal challenges competition with any that have yet appeared in MUDIE’s British Series of National Medals. The impression, which the first sight of the Medal gave us, was the strength and freedom of the Artist’s style, and a minute inspection convinces us of his deep knowledge of Anatomy, and impresses us with a conviction, that he has formed his Taste on pure and classical models.

The REVERSE, both for composition and execution, has our unqualified admiration,—and, for spirit and effect, yields to none that have preceded it. The Monarch of the Ocean is represented in his Car, drawn by two Sea-Horses, his right arm is extended; as in the act of giving command, and the expression of the countenance is in union with the energy of the whole attitude,—while the impetuosity of the Horses, and the truth and the finish of the whole, are equally entitled to our highest commendation,—and we contemplate from

this Medal, an Artist, who will rank in the first Class of Excellence, whether of powers natural or acquired.

The importance of this Victory is not, perhaps, duly estimated by many of the present day,—but those who can carry their recollections back to the period, will well remember the feelings which it then excited, as proving, that British Skill and Talent, still retained their proud Supremacy on the Ocean,—and, with the liveliest impression of what we then felt on this great occasion, we hardly know, whether we can pay a higher compliment, than by saying, that we think the Design worthy of the Event, and the Execution equal to the Design.”—*See, MUDIE's National Medals, p. 17, pl. 1.*

RICHARD MILES, Medallist.

Obverse.—A Portrait of RICHARD MILES, modelled from the life.

An unfinished Die.

Sir WALTER SCOTT.

Obverse.—A Portrait of Sir WALTER SCOTT,—legend, “WALTER SCOTT, 1824.”—ornamented with an engrailed circle of Thistles.

Reverse.—Two Female figures,—one of them, the figure of *History* seated, holding a tablet, inscribed “WAV.” (*Waverley*),—the other, the figure of *Fiction* standing behind, resting her left hand upon the shoulder of *History*, and with the right, she raises her Wand,—Inscription, “TRUTHS SEVERE IN FAIRY FICTION DRESSED.”—an engrailment of Thistles, as in the Obverse.

It may not be uninteresting to the curious here to mention, that Sir WALTER SCOTT uses the same Inscription in defence of his works,—being at that time ignorant of this Medal.

Sir JOHN SOANE, Architect, R. A.

The Architects of England having long been conscious how much the example of Sir JOHN SOANE had stimulated those, who had succeeded him,—and, with what unbounded liberality and taste he had collected his superb MUSEUM of ANTIQUITIES, and his choice LIBRARY of Works of Art, Science, and general Literature,—Aware, also, of the Generosity, with which he had made provision, by a Legislative enactment, to secure and perpetuate these benefits, to the promotion of Publick Taste and to the furtherance of Professional Improvement,—DETERMINED, to prove in the face, not

only of England, but of all Europe, that they were not insensible to those Qualities, which so eminently distinguish him as an Individual and as an Artist. Anxious, therefore, to testify their respect for a man of Genius and one professing the same Art as themselves, it was in vain for them to think of Princely Magnificence or superfluous Luxury,—They determined to honour ART by ART,—and, by producing a Work, executed by the most eminent Medallist of this Country in his best style, to prove, that those feelings, which have ever animated *him*, had produced in *them* a corresponding sentiment,—giving rise to a Production, which should worthily hand down their respect for the name of SOANE to the latest Posterity, and carry it to the most distant Climes. With a zeal suitable to this noble design, Sir JOHN SOANE was presented with impressions in Gold, Silver, and Bronze, of the Medal thus struck in his Honour, on Tuesday the 24th of March, 1835, accompanied with an elegant and eloquent Address, which was afterwards printed.

This splendid Medal is universally admired,—particularly on account of the high relief, which is given to the REVERSE.

The original study for the Medal, in wax, was presented to Sir JOHN by Mr. WYON,—and the

Die in which they were struck, has been conferred upon him by THE COMMITTEE.

• Obverse.—Portrait of Sir JOHN SOANE, modelled from the life by Mr. WYON,—legend, "JOHN SOANE,"—beneath, in minute letters, W. WYON, A. R. A., Mint.

Reverse.—An Architectural Elevation of the North-West circular corner of The Bank of England,—round which is inscribed, "A TRIBUTE OF RESPECT FROM THE BRITISH ARCHITECTS, MDCCCXXXIV."

PRIZES.

CERES.

Obverse.—A Bust of CERES richly and elaborately executed in high relief, with a wreath of Corn encircling the head of the Goddess, and her veil thrown gracefully behind,—legend, “ARTS AND COMMERCE PROMOTED,”—on the shoulder, æ. 17.,—beneath, W. WYON s.

Reverse.—A wreath of Corn, with a vacant space in the centre, for the name of the person to whom the Medal is awarded,—beneath, “Soc^y. INS^d. LONDON, 1754.”

This Medal is beautifully executed in high relief, and in classical style of Art,—and when the youth of the Artist is considered, must be pronounced an extraordinary production. It obtained the Prize of The large *Gold* Medal of THE SOCIETY for the ENCOURAGEMENT of ARTS, &c., in 1813.

See, page 40.

VICTORY OF ALGIERS.

This fine subject obtained The large *Gold* Medal from THE SOCIETY of ARTS, in 1814. It represents a Victory, standing in a Shell, upon the waves, holding a Palm branch in her right hand, and a wreath of Laurel in her left,—her Car being borne along by two Tritons, who are sounding Marine trumpets in honour of the Victory. At a subsequent period the legend, “ALGIERS, AUG. 27., 1816.,” was introduced on the field of the Medal.

The workmanship is in very high relief, and is executed with great spirit.

No impressions have ever been struck of this Medal for circulation,—the Die never having been hardened.

See, pages 40—41.

SCHOOLS, COLLEGES, AND UNIVERSITIES.

BOMBAY NATIVE EDUCATION SOCIETY,—

The Hon^{ble}. MOUNTSTUART ELPHINSTONE'S MEDAL.

Obverse.—A fine and intelligent likeness of this amiable and patriotick Statesman and Governor,—legend, “MOUNTSTUART ELPHINSTONE, FOUNDER.”—beneath, W. WYON s., Mint.

Reverse.—A wreath of Palm and Oak, within which is inscribed, “FOR GENERAL PROFICIENCY AND MERIT.”—the whole encircled by “BOMBAY NATIVE EDUCATION SOCIETY. MDCCCXX.”

This is the *Gold* Medal.

ANOTHER,—in *Silver*.

Obverse.—The same, as that of the preceding Medal.

Reverse.—A wreath of Oak and Laurel,—the centre being left plain, for the Class of Education to which the Medal is awarded,—and encircled by the inscription, “BOMBAY NATIVE EDUCATION SOCIETY. MDCCCXX.”

This Medal was executed in 1834.

These two Medals, suspended by handsome gold and silver Chains, are given as Prizes to the Indian Youth, who are educated on this Foundation.

CHIEF JUSTICE WEST'S MEDAL.

Obverse.—An elegant figure of Britannia presenting a Scroll, upon which is inscribed "NATIVE EDUCATION," to two Indian Youths, one of them an Hindoo, and the other a Parsee,—legend, "NATIVE EDUCATION SOCIETY,"—in the Exergue, "BOMBAY,"—and, W. WYON, Mint, 1833.

Reverse.—A wreath of Laurel, within which is inscribed, "FOR ENGLISH LANGUAGE AND CONSTITUTIONAL HISTORY,"—at the top, "CHIEF JUSTICE WEST'S MEDAL."

This Medal is struck in *gold*, and is presented with a handsome gold Chain.

ANOTHER,—in *Silver*.

Obverse.—The same, as that of the preceding Medal.

Reverse.—A wreath of Laurel,—the centre being left plain, for the purpose of inserting the Class of Education, to which the Medal is awarded,—and surmounted by the inscription, "CHIEF JUSTICE WEST'S MEDAL."

The design and execution of this Medal has obtained general admiration,—the features are boldly made out, with great softness of marking

and finishing. The two Native Children on the REVERSE are beautifully depicted,—the timid shrinking delicacy of the one, sweetly contrasting with the firm and inquiring, though respectful attitude of the other.

EDINBURGH ACADEMY OF LITERATURE.

Obverse.—The Head of HOMER, copied from the Bust in THE TOWNLEY COLLECTION in The British Museum,—legend, “ACADEMIA EDINENSIS JUVENTUTIS STUDIIS SACRATA, MDCCCXXIV.”

Reverse.—A wreath of Laurel, with a blank space in the centre, for the name of the Youth to whom the Prize is awarded,—the whole encircled by this Greek inscription, Η ΠΑΙΔΕΙΑ ΚΑΙ ΤΗΣ ΣΟΦΙΑΣ ΚΑΙ ΤΗΣ ΑΡΕΤΗΣ ΜΗΤΗΡ.

This is a well executed Medal, and in high relief.

HARROW SCHOOL.

Obverse.—The Head of CICERO,—legend, “M. TULLIUS CICERO.”—beneath, on the shoulder of the bust, W. WYON, Mint.

Reverse.—A wreath composed of Palm and Olive branches, within which is inscribed, “ELOQUENTIÆ LATINÆ PRÆMIUM ANNUUM ROBERTUS PEEL, HARROVIENSIS, HARROVIENSIBUS PROPOSUIT. A. S. MDCCCXXVI.”

This Head of CICERO is copied from a Bust now in the possession of His Grace The Duke of WELLINGTON,—which was formerly in the MATTEI Collection, and is pronounced by VISCONTI, as the most accurate Likeness now extant of The Roman Orator. The accomplished Statesman who so closely follows the renown of his great Prototype, and who is the generous FOUNDER of this Prize Medal, has invested an ample sum to perpetuate the same,—and hence to elicit similar eminence among the Students in this great School of his Classical acquirements.

THE LONDON INSTITUTION.

A Medallic Ticket of Admission, for The Members of THE LONDON INSTITUTION,—

Obverse.—An elegant figure of STUDY, slightly draped, seated, and reading, with an antique Candelabrum before her,—legend, “STUDIO FALLENT LABOREM.”—in the Exergue, “MDCCCVII.”

Reverse.—The Arms of The London Institution, surmounted by a Lion,—inscription, “LONDON INSTITUTION.”

One Thousand impressions of this Medal were struck in *bronze*, in the year 1831.

Afterwards, Fifty copies were struck in *brass*,—
viz.,

Obverse.—The same, as the preceding.

Reverse.—The Crest of The Institution, in the centre,—with a blank space for the insertion of the Number appropriated to the Member,—inscription, “LONDON INSTITUTION. 30 GUINEA SUBSCRIPTION.”

THE ROYAL INSTITUTION.

Obverse.—A Portrait of Sir FRANCIS BACON,—legend, “FRANCIS BACON,”—beneath, W. WYON sc., Mint.

Reverse.—A wreath, composed of Palm and Olive branches, within which is inscribed, “FOR CHEMICAL DISCOVERIES, PRESENTED BY JOHN FULLER, MEMBER OF THE ROYAL INSTITUTION, MDCCCXXVIII.”

This is a splendid specimen of most elaborate minute high finish, in the lace and embroidery of the Costume of JAMES the First's Court,—contrasted, with Greek breadth, and strength of characteristick expression, in the countenance of the great Father of Philosophy in England,—whose locks have the massiveness and softness of HEDLINGER.

Mr. FULLER, with equal munificence, founded a PROFESSORSHIP also in The Royal Institution, called, “THE FULLERIAN,”—which was, with universal ac-

clamation, *first* awarded to MICHAEL FARADAY,
D. C. L.

THE ROYAL MANCHESTER INSTITUTION.

Obverse.—A fine Portrait of the Donor of the Medal, draped, and inscribed, "B. A. HEYWOOD,"—beneath, upon the shoulder of the bust, W. WYON, A. R. A., Mint.

Reverse.—A façade of The Institution,—with the inscription, "INSTITUTUM REGIUM MANCUNIENSE," MDCCCXXIII.

THE SCHOOL OF MEDICINE, at BOSTON, in AMERICA.

Obverse.—A Portrait of The Founder,—legend, "W. N. BOYLSTON SCHOLÆ MEDICINÆ FUNDATOR,"—in minute letters, W. WYON *sc.*

Reverse.—Left plain, for the insertion of the name of the person, to whom the Medal is awarded,—*with the Question stated*, for which he obtained the Medal.

The history of this Medal is rather curious.

W. N. BOYLSTON, Esq., having founded this School, the wish was natural on the part of THE UNIVERSITY, that the Portrait of their Benefactor should be placed upon THE PREMIUM MEDAL. In consequence, Mr. BOYLSTON was requested to sit to "Mr. STEWART, *the American Apelles*," for a Profile resemblance,—and the Painting was sent to an eminent Mercantile House in London, with

directions that it should be put into the hands of the most distinguished ENGLISH ARTIST, from which he should engrave a Medal,—when it was immediately confided to the abilities of Mr. WYON.

MILL HILL SCHOOL.

Obverse.—A Classical Male figure, gracefully robed, erect, with a Scroll of paper at his feet,—resting his left hand upon a book, and with his right arm and hand extended, pouring out of an Ewer, the oil of instruction into an antique Lamp, which is presented with affectionate humility by a Youth dressed in a Tunick,—between the two figures is an Altar, upon which is a chaplet of Laurel, and on the centre, a wreath of Laurel, encircling the words, “HOC ALTERNA FIDES,”—beneath, W. WYON, A. R. A.

Reverse.—Within a wreath of Palm and Laurel is inscribed,
 “SCHOLÆ COLL. MOL. ALUMNUS CONDISCIPULORUM
 VETERUM SUFFRAGIIS PRÆMIUM TULIT.”

ROYAL NAVAL SCHOOL, at CAMBERWELL.

Obverse.—A Classical Male figure, gracefully robed, erect, with a Scroll of paper at his feet,—resting his left hand upon a book, and with his right hand and arm extended, pouring out of an Ewer, the oil of instruction into an antique Lamp, which is presented with pleasing humility by a Youth dressed in a Tunick,—be-

tween them, is a Youth seated, and looking up with joyful admiration at their benign proceedings,—legend, “PALMAM QUI MERUIT, FERAT,”—in the Exergue, “MDCCCXXXIII.,”—and at the side, W. WYON.

Reverse.—A wreath of Oak, — within which is inscribed, “ALUMN. OPT. MERIT. e SCHOL. REG. NAV. HOCC. PRAEM. QUOTAN. INSTITUT. IPSA DAT DABITQUE.”

THE ROYAL NAVAL COLLEGE, at PORTSMOUTH.

Obverse.—A Portrait of GEORGE the Fourth,—legend, “GEORGIUS IIII. D. G. BRITANNIARUM REX, 1820,”—beneath the bust, W. WYON s., Mint.

Reverse.—A wreath of Laurel, the centre being left plain, for the insertion of the name of the Student, to whom the Medal is awarded, — round the whole is inscribed, “FIRST MATHEMATICAL PRIZE. ROYAL NAVAL COLLEGE.”

ANOTHER,—

Obverse.—The same, as that of the preceding Medal.

Reverse.—A wreath of Laurel,—the centre being plain,—round the whole is inscribed, “SECOND MATHEMATICAL PRIZE. ROYAL NAVAL COLLEGE.”

ANOTHER,—

Obverse.—The same, as that of the preceding Medal.

Reverse.—A slight wreath of Laurel,—the centre being plain,—round the whole is inscribed, “CLASSICAL PRIZE. ROYAL NAVAL COLLEGE.”

On the appointment of THE DUKE of CLARENCE, (now HIS MOST GRACIOUS MAJESTY), as Lord High Admiral, HIS ROYAL HIGHNESS took great interest in advancing various branches of Education at THE ROYAL NAVAL College,—and, in 1827, He desired, that a *Third* REVERSE should be engraven, with this inscription round the wreath, “HISTORICAL and GEOGRAPHICAL PRIZE,”—

Obverse.—The Portrait of GEORGE the Fourth, as in the preceding Medal.

HIS ROYAL HIGHNESS likewise caused to be engraven, in 1828, a Medal, as a reward for GUNNERY,—

Obverse.—A Cannon mounted upon it's carriage, adjacent to which is a pile of shot, surmounted by a Naval Crown, —and round the whole is inscribed, “PRIZE FOR GUNNERY,”—in the Exergue, “ROYAL NAVAL COLLEGE.”
Reverse.—A wreath of Oak,—the centre being plain.

WILLIAM THE FOURTH'S MEDAL.

Obverse.—A portrait of His Majesty WILLIAM the Fourth,—legend, “GULIELMUS IIII. D. G. BRITANNIARUM REX, 1830,”—beneath, W. WYON, A. R. A.
Reverse.—The Reverses of The First and Second Mathematical Prizes are the same as those described in the Medals of GEORGE the Fourth. No impressions of the others have been struck.

It is painful to record, that this COLLEGE, which has been established for upwards of a Century, and in which so many of our brave Aspirants for Fame, and the maintenance of the Honour and Glory of their Country, received their Professional Education, is to be closed in the month of March, 1837.

STOCKWELL SCHOOL.

A Prize Medal, for the School at STOCKWELL PARK.

Obverse.—A boy, erect, and beneath him two branches of Palm and Laurel united at the base,—with a book in his right hand, and in his left, a branch of Laurel, a Medal being suspended upon his breast,—the Sun rising in the distance, — legend, “SUA PRÆMIA LAUDI.”

Reverse.—A building,—inscription, “STOCKWELL PARK,” encircled by a wreath of Olive.

A very early production.

SAINT THOMAS'S HOSPITAL.

This noble Medallion places Mr. WYON decidedly above any Artist in Europe, and we regret

that our limits will not allow us to express all that we feel is due to it's superlative Merits,—

Obverse.—The **OBVERSE** bears the Head of **WILLIAM CHESELDEN**, the celebrated Surgeon,—and, it is really difficult to give an idea by words, of the placid dignity of the whole Head, or the calm expression of Nature, which pervades the countenance,—the delicate markings of the features, and the perfect softness of the flesh, are the triumph of the Medallick Art,—legend, "**CHESELDEN.**"

Reverse.—But that triumph is carried even higher in the **REVERSE**, where a Human Body is represented, placed on a dissecting table in a reclining posture, all the muscles, and the effects of their action may be discerned. We shall not ask, Whether the Subject is only *sleeping*?—convinced as we are, that the *Study* has been from the *Life*. In common hands this Reverse would have been a most unpleasant subject, but the extraordinary skill and judgement of His Majesty's Chief Engraver rivet our deepest attention by it's beauty, and all other associations are lost in admiration of the Scientifick Knowledge which is displayed in every line of the figure, and the ease and grace of the whole arrangement,—these are, a Scull and two Glasses for Preparations, with the legs of a Skeleton, placed at the side of the Medal upon a kind of table, on the side of which are the Arms of **ST. THOMAS'S HOSPITAL**. Motto, "**MORS VIVIS SALUS,**"—in the Exergue, "**ST. THOMAS'S HOSPITAL.**"

This Medal was engraved, in 1829, as a Prize

Medal, to be presented by The Lecturers of St. Thomas's Hospital, Messrs. GREEN and SOUTH, to the Students.

We presume that Mr. WYON is now deeply engaged in preparing The New Coinage of His present Majesty, King WILLIAM the Fourth,—and with this specimen before us, we anticipate, if he be allowed to put forth his powers, that it will be unrivalled for Elegance of Design, and Splendour of Execution.—R. S.

Mrs. WATERS' SCHOOL.

Obverse.—A Portrait of Mrs. WATERS,—beneath, P. ROUW *d.*—
W. WYON *s.* 1816.

Reverse—In the centre is inscribed, “THIS MEDAL IS DEDICATED
BY Mrs. WATERS TO HER NUMEROUS PUPILS. A
TRIBUTE OF AFFECTION TO THOSE, IN WHOSE SERVICE
SHE IS HAPPY IN THE RECOLLECTION OF HAVING
COMPLETED FORTY TWO YEARS. HER FUTURE EX-
ERTIONS SHE TRUSTS MAY BE CROWNED WITH A
SUCCESS EQUAL TO THE FORMER.”—Round the whole,
“Mrs. WATERS' BOARDING SCHOOL.”

This Medal is in high relief, and is evidently executed with considerable care.

THE UNIVERSITY OF CAMBRIDGE.

SIR WILLIAM BROWNE'S MEDAL.

This Medal of Sir WILLIAM BROWNE is copied from the Dies originally executed by PINGO, as a Prize Medal for The University of Cambridge.

Obverse.—Portrait of Sir WILLIAM BROWNE,—legend, round the head, "ESSE et VIDERI,"—round the lower part of the Bust, in two half circles, "D. GULIELMUS BROWNE, EQUES, NAT. 3. NON. JAN. A. I. MDCXCII."

Reverse.—A figure of Apollo seated, placing a wreath of Laurel upon the head of a Student who is kneeling, with a Scroll in his hand,—round the figures is inscribed, "SUNT SUA PRÆMIA LAUDI,"—in the Exergue, "ELECTUS COLL. MED. LOND. PRÆSES. A.S. MDCCLXV."

 THE CHANCELLOR'S PRIZE MEDAL.

Obverse.—A Portrait of King WILLIAM the Fourth,—legend, "GULIELMUS IIII. PIUS FELIX PATER PATRIÆ. 1835.,"—on the shoulder of the bust, W. WYON.

Reverse.—A Student in his gown, seated, and in the act of Study, with an open book resting upon his knee, and a pen in his right hand,—before him, a Candelabrum, and the busts of HOMER and VIRGIL placed upon a pedestal, against which inclines a folio volume, in-

scribed, "MILTON,"—in the Exergue, "AUSP. NOBILISS. JO. JEFFREY MARCH. CAMDEN ACAD. CANTAB. CANCELL.,"—at the side, W. WYON, A. R. A., Mint.

UNIVERSITY OF GLASGOW.

Obverse.—A Portrait of Sir ISAAC NEWTON,—legend, "ISAACUS NEWTONUS.,"—beneath, W. WYON *sc.*, Mint.

Reverse.—A façade of THE HUNTERIAN MUSEUM, at Glasgow, —in the Exergue, "EX ACADEMIÆ GLASGUENSIS DECRETO."

UNIVERSITY OF LONDON, in Gower Street.

Obverse.—A figure of MINERVA, seated in a Curule chair, holding in her left hand a Scroll of paper, near which is her shield ormented with the *Medusa's* head,—and, in her right, extending a wreath of laurel,—legend, "CUNCTI ADSINT MERITAEQUE EXPECTENT PRAEMIA PALMAE. MDCCCXXVII."

Reverse.—A wreath of Palm and Laurel, within which is inscribed, "AWARDED TO",—at the top of the Medal, "UNIVERSITY OF LONDON."

In the month of December, 1836, the *Name* was changed to that of "*University College*."

SOCIETIES.

THE APOTHECARIES' COMPANY.

Obverse.—A fine Portrait of LINNÆUS, clothed,—legend, “CAROLUS LINNÆUS,”—beneath the bust, W. WYON s., Mint.

Reverse.—A female figure instructing a Youth in the Science of Botany, and pointing to a richly ornamented tablet, on which is inscribed the names of “RAY, LINNÆUS, JUSSIEU, SLOANE,”—and, upon a Scroll, the name of “MILLER,”—behind the beautiful Instructorress is an antique Vase, upon the side of which is represented the figure of *Hygiea*, the vase being filled with Medicinal Plants,—in the Exergue, The Arms of The Apothecaries' Company, and W. WYON s., Mint.,—the whole surmounted by the inscription, “OB SOLERTIAM IN STUDIIS BOTANICIS LAUDATAM SOC. PHARM. LOND. VOLUIT. A. D. 1830.”

THE ROYAL ACADEMY OF ARTS.

Obverse.—A Portrait of His Majesty GEORGE the Fourth,—legend, “GEORGIUS IV. D. G. BRITANNIARUM REX MDCCCXVII. PATRONUS,”—beneath the shoulder of the Sovereign, W. WYON s., Mint.

Reverse.—The *Torso*, beneath which is the word, “*STUDY*,”—inscription, “*ROYAL ACADEMY INSTITUTED MDCCLXVIII.*,”—upon the base of the *Torso*, W. WYON *s.*

This is the *Silver Prize Medal* for THE ROYAL ACADEMY of ARTS, in THE ANTIQUE SCHOOL.

The *Gold Prize Medal* of THE ACADEMY bore the *OBVERSE*, similar to that of the *Silver Medal*,—

Reverse.—Three female figures, representing Painting, Sculpture, and Architecture, with their appropriate emblems,—legend, “*AEMULA QUAEQUE SORORIS.*”—in the Exergue, “*ROYAL ACADEMY of ARTS LONDON INSTITUTED MDCCLXVIII.*,”—in minute letters, W. WYON, Mint.

On the Accession of King WILLIAM the Fourth to the Throne, His Majesty’s own Portrait was introduced upon the

Obverse,—and the legend, “*GULIELMUS IIII. D. G. BRITANNIARUM REX MDCCCXXX. Patronus.*”

Reverse.—The same, as that of the Gold Medal of GEORGE the Fourth.

THE ROYAL ACADEMY have Two MEDALS,—one of them of *Gold*, and the other of *Silver*,—the Dies for which have all been executed by Mr. WYON,—each of them having for it’s *OBVERSE* a Bust of their Patrons, King’s GEORGE the Fourth and WILLIAM the Fourth.

The REVERSE of the SILVER MEDAL represents the celebrated *Torso* of APOLLODORUS in The Vatican,—with the word “STUDY,” beneath,—a hint, it may be supposed to the Student, not only that the Original fragment is a Work deserving of his diligent attention, as one of the most precious remains of Antient Art,—but also, that in his career unwearied perseverance will be necessary. This was the Device originally adopted by THE ACADEMY at it's foundation.

For the REVERSE of the GOLD MEDAL, the design was, MINERVA instructing a Youth in the difficulties of Art, to whom she is pointing out the Temple of Fame on a distant Rock, with the Motto, “HAUD FACILEM ESSE VIAM.”

The Dies having become spoiled, after being used for half a Century, and a necessity having arisen for renewing them, it was thought desirable to change the Device of The Gold Medal,—(back grounds to Medals being unknown in the better times of Art),—and to substitute a more simple Design of STOTHARD's, personifying the three Arts, which are cultivated in The Academy, *viz.*, PAINTING, SCULPTURE, and ARCHITECTURE,—as the THREE GRACES, with the legend, “AEMULA QUAEQUE SORORIS.” This Design Mr. WYON has executed in a style, that does great justice to the Picture which

was painted for the occasion by Mr. STOTHARD. He has also successfully renewed the Silver Medal from the *Torso*, which he carefully studied,—and has been no less happy in the OVERSE of both, which are faithfully copied from CHANTREY'S Busts of their Majesties GEORGE the Fourth and WILLIAM the Fourth.

As specimens of Die-engraving these works do great credit to the talents of Mr. WYON,—who, in this Department of Art, may be said to uphold the credit of his Country. It will not be asserted, that he has rivalled the exquisite Medals, Coins, or Gems of Antiquity, which in our times, perhaps, is impossible :—He can but avail himself of such opportunities, as may occur, of displaying his Ability in any Classical efforts,—and, it is lamentable to state, that such are now more rare than ever.

Even the *Britannia* of former days seems to be thought too abstruse and *ideal* for this unimaginative generation.

It is curious, that a species of Fine Art so passionately admired by the Greeks and Romans, as well as by the Continental Nations, should be holden in such utter disregard in this opulent and enlightened Country,—but so little prospect of encouragement does it afford our young Artists,

that, although a Premium is annually offered in THE ROYAL ACADEMY for the best copy, on a Die, of some fine antique Head, yet for several years past, it has not tempted one single Student to become a Candidate.—H. H.

THE SOCIETY OF ARTS.

Obverse.—The busts of MINERVA and MERCURY,—beneath, W.

WYON,—legend, “ARTS AND COMMERCE PROMOTED.”

Reverse.—A wreath of Laurel,—the centre being left plain, for the insertion of the name of the person, to whom the Medal is awarded,—beneath which is inscribed, “Soc^y. INS^d., LONDON, 1753.”

This Medal was presented by Mr. WYON to THE SOCIETY of ARTS, but it unfortunately broke afterwards in operation. The Society in a gratifying manner rewarded the Artist, by conferring upon him the *first* Gold Medal struck from it, in 1820.

The following Die of larger dimensions was then engraven, and is now in use.

Obverse.—The BUSTS of MINERVA and MERCURY,—legend, “ARTS AND COMMERCE PROMOTED,”—beneath the shoulder of Minerva, W. WYON,—a rich engrailment surrounds the Medal, composed of the rose, thistle, and shamrock.

Reverse.—An elegant wreath of Laurel,—the space within being left blank, for the insertion of the name of the person, to whom the Medal is awarded,—beneath, “ Soc^y. INS^d. LONDON, 1753.”—the whole surrounded with an engrailment similar to that of the Obverse.

This is the LARGE GOLD PRIZE MEDAL.

There are some Collectors in England, as well as elsewhere, who can see no beauty nor worth in MEDALS, unless they come from GREECE. Such admirers of The Fine Arts we invite to the examination of this Medal,—which, although of ENGLISH creation, is yet purely GREEK, in design and workmanship. It bears upon it the Busts of MINERVA and MERCURY,—and the Classick Purity and Dignity of the Portraiture of these Patrons of the Arts,—the happy Contrast of the Countenances,—the judicious variation of the lines of the united Busts,—and the fine keeping and composition of the whole, render it in our estimation a *Chef d'œuvre*,—and we cordially unite with THE SOCIETY in considering, that it highly merited the compliment which they paid to Mr. WYON, in presenting him with their Gold Medal, as a testimony of their sense of it's excellencies.—R. S.

THE ROYAL ASTRONOMICAL SOCIETY.

Obverse.—A Portrait of Sir ISAAC NEWTON,—behind which is the word, “Newton,”—and upon the shoulder of the Bust, W. WYON, A. R. A., Mint,—legend, “ROYAL ASTRONOMICAL SOCIETY INST. MDCCCXX.”—beneath, “NUBEM PELLENT MATHESI.”

Reverse.—A representation of HERSCHEL’S large telescope at *Slough*,—inscription, “QUICQUID NITET NOTANDUM.”

THE BRITISH AND FOREIGN BIBLE SOCIETY.

THE BRITISH and FOREIGN BIBLE SOCIETY was established in the year 1804, and its benefits have happily been extended to many parts of Europe, Asia, and America,—by the diffusion of Religious truth, in translating, printing, and publishing THE HOLY SCRIPTURES in the various Languages.

In the Exhibition at THE ROYAL ACADEMY, in May 1821, Mr. WYON produced a Medal to record The Establishment of THE BRITISH and FOREIGN BIBLE SOCIETY,—the idea of which is taken from the 14th Chapter of REVELATIONS and the 6th verse,—“AND I SAW ANOTHER ANGEL FLY IN THE MIDST OF HEAVEN, HAVING THE EVERLASTING GOSPEL, TO PREACH TO THEM THAT DWELL ON THE EARTH, AND

TO EVERY NATION, AND KINDRED, AND TONGUE, AND PEOPLE."

Obverse.—At the bottom of the Obverse side of the Medal is a portion of the Globe,—and, in the field of it, is the Celestial Messenger, winging his way with the joyful intelligence of Man's Salvation, which is typified by a Scroll, having inscribed upon it, "THE EVERLASTING GOSPEL," from which rays of light are falling upon the Earth. A circle of Stars separates the Angel from the outward line of inscription, "GLORY TO GOD IN THE HIGHEST, AND ON EARTH, PEACE, GOODWILL TOWARDS MEN."

Reverse.—At the top of the Medal is a Glory, encircling Hebrew Characters,—and, beneath, is the following inscription, "THE BRITISH AND FOREIGN BIBLE SOCIETY INSTITUTED 7th MARCH 1804, FOR THE CIRCULATION OF THE HOLY SCRIPTURES WITHOUT NOTE OR COMMENT IN EVERY LANGUAGE OF THE WORLD,"—and beneath, is a Bible, with an Olive wreath.

The Execution of this beautiful subject merits the highest praise. The animation and apparent rapidity of the Angel traversing the fields of Light, the boldness of the figure, and the lightness and gracefulness of the floating draperies, with the high and delicate finishing of the whole, place it in a scale of excellence, which the Engravers of *The Napoleon Medals* only were supposed to have attained,—but which, we are persuaded, would be

far surpassed by our own, were they encouraged with but one-tenth of the Patronage, which the Publick in *France*, so highly to their credit, bestow upon Medal Engraving.—R. S.

The Die of this Medal broke repeatedly, and was re-engraved five or six times by Mr. WYON.

THE ROYAL CORNWALL POLYTECHNIC SOCIETY.

This highly useful Institution is under the immediate Patronage of His MAJESTY,—and it must be the wish of every sincere lover of his Country, that it may continue to prosper, as it has hitherto done, under the able management and patronage of the Scientifick Gentlemen, who conduct it's concerns.

Several Premiums have been awarded for Papers connected with the interests, security, and comforts of the Practical Miner,—and other contributions calculated to advance Science, and to bring forward Merit, which otherwise might have laid dormant and neglected.

Obverse.—A highly finished Portrait of JAMES WATT.,—beneath,
W. WYON, A. R. A., Mint.

Reverse.—Within a wreath of Palm and Laurel is inscribed,
“ROYAL CORNWALL POLYTECHNIC SOCIETY INSTITUTED 1833.—*First Class.*”

The Portrait of Mr. WATT was chosen, by reason of the important benefits which he has conferred upon Mankind by his Skill and Enterprise in the perfection of various branches of Art connected with Science,—And the calm Dignity of the Bust seems to inspire ardour in the contemplation of it,—whilst it's intense and determined thought, with the broad and towering forehead, seems capable of looking through any thing, and every thing.

There are *Four* Classes,—but the design of the Second, Third, and Fourth Classes differ only from that of the First, in having no wreath on the Reverse, and in the special Class of the Medal.

THE CYMMRODORION.

THE CYMMRODORION, or ROYAL CAMBRIAN INSTITUTION, was established for the cultivation of Antient British Literature.

Obverse.—A Welsh Bard, holding in his right hand a *Peithynin* or Elucidator, and resting his left upon an antient Harp,—the rising Sun in the distance, typical of the revival of Welsh Literature,—and, in the back ground, various upright Stones, somewhat resembling those of *Stonehenge*,—in the Exergue, a Welsh legend,—date, 1820.

Reverse.—A wreath of Oak richly executed, and encircling the inscription, "CYMMRODORION LLUNDAIN,"—with a space left for the name of the person, to whom the Medal is awarded.

This Medal was designed for THE CYMMRODORION by the late eminent Sculptor, JOHN FLAXMAN,—And the right foot of the Bard is much admired, as a fine specimen of the effect of foreshortening.

ANOTHER, of a smaller size,—

Obverse.—The *Peithynin*, with antient British characters,—surrounded by a garter, on which is inscribed, "CYMRU VU CYMRU VYDD."

THE ROYAL GEOGRAPHICAL SOCIETY OF LONDON.

Obverse.—Portrait of WILLIAM the Fourth, from the Bust by CHANTREY,—legend, "GULIELMUS IIII. D. G. BRITANNIARUM REX MDCCCXXX. PATRONUS,"—beneath the shoulder of the Bust, W. WYON.

Reverse.—The well known Symbol of Science represented by the figure of MINERVA, accompanied with emblems designating Geography, a Globe, a Map and Sextant, and in the act of conferring an Olive wreath,—inscription, "OB TERRAS RECLUSAS,"—in the Exergue, "ROYAL GEOGRAPHICAL SOCIETY of LONDON."

This Gold Medal is annually given by HIS MAJESTY, as a reward for Geographical discovery.

THE GEOLOGICAL SOCIETY.

Obverse.—A fine Portrait of JOHN HYDE WOLLASTON, M. D.,—legend, in minute letters, “WOLLASTON,”—on the shoulder of the bust, W. WYON, Mint.

Reverse.—A wreath of Palm and Laurel,—the centre being plain, to admit the name of the person, to whom the Medal is awarded,—beneath, “THE GEOLOGICAL SOCIETY OF LONDON.”

THE HORTICULTURAL SOCIETY.

Obverse.—A Portrait of Sir JOSEPH BANKS, modelled by Mr. WYON from a Bust executed by CHANTREY,—legend, “Sir JOSEPH BANKS, Bart., P. R. S.,—BORN 1743.—DIED 1820.,”—beneath, W. WYON sc.

Reverse.—The centre of the Medal is left blank, for the insertion of the name of the person, to whom it is awarded,—inscription, “THE HORTICULTURAL SOCIETY OF LONDON.”

ANOTHER,—

Obverse.—A beautiful and highly finished Statue of FLORA, attired in transparent drapery, holding in her right hand a cluster of Grapes, and in her left, a bunch of Flowers,—surrounded in very low relief, by the Signs of the Zodiac, and graceful figures representing the Four Seasons of the Year,—beneath, W. WYON, A. R. A., Royal Mint. 1836.

Reverse.—A very rich Wreath of Fruit and Flowers,—within which is inscribed, “THE HORTICULTURAL SOCIETY of LONDON.”

SHIPWRECK.

A Medal for THE ROYAL NATIONAL INSTITUTION
for the PRESERVATION of LIFE from SHIPWRECK,—

Obverse.—An unlaureated Head of GEORGE the Fourth,—beneath, in minute letters, W. WYON, Mint,—double legend, “ROYAL NATIONAL INSTITUTION for the PRESERVATION of LIFE from SHIPWRECK.”—“GEORGE the Fourth, PATRON, 1824.”

Reverse.—Three Sailors in a Life-boat,—one of whom is in the act of rescuing an exhausted Mariner from the waves,—inscription, “LET NOT THE DEEP SWALLOW ME UP.”

This small Medal appears to me altogether a *Chef d'œuvre*. The Bust of GEORGE the Fourth is the best of all the good Heads of this Sovereign, that have been engraven by Mr. WYON,—it combines with great dignity, a peculiar animation and benevolence of expression, in character with the nature of The Institution, of which His Majesty was The Patron. The REVERSE, representing the Life-boat, in which are three Sailors, rescuing a fourth from the Sea, is a work of superlative

merit. Two of the Sailors are steadying the Boat, while the other stooping, draws in the Shipwrecked Mariner, whose figure is given so as to show the form, in the most natural and beautiful manner,—and the expression thrown into his countenance looking up to his Preserver, is unrivalled by any thing that I have ever seen,—while the easy flowing lines of this Sailor, are finely contrasted by those of his Companions,—the whole displaying the most perfect knowledge of the Human frame, the finest taste to arrange it, and a command of the Graver to embody to us, what the Artist's bright Genius had shadowed out to himself.—R. S.

But there is another pleasing motive for our admiration of this beautiful Medal, as the figure who is so humanely extending his relief to the drowning Mariner, *is a Portrait of the Artist himself.*

Mr. THOMAS has a fine specimen in *Gold.*

THE ROYAL SOCIETY OF LONDON.

The Origin of THE ROYAL MEDALS of THE ROYAL SOCIETY will be best obtained from The Address of HIS ROYAL HIGHNESS THE DUKE of SUSSEX, K. G., the President, delivered at The

Anniversary Meeting, on the 30th. of November, 1833,—

“ His late Majesty King GEORGE the Fourth announced, towards the close of the year 1825, through the medium of The Secretary of State for the Home Department (Sir ROBERT PEEL), his Gracious intention of founding Two GOLD MEDALS, of the value of Fifty Guineas each, to be annually awarded as Honorary Premiums, under the direction of The President and Council of The Royal Society, in such a manner as should, by the excitement of competition among men of Science, seem best calculated to promote the objects for which The Royal Society was originally instituted. This munificent Gift of The Patron of The Royal Society was of course accepted by The President and Council with every expression of Gratitude for so valuable an addition to their means of promoting the interests of Science,—And, it was resolved, that, in conformity with His Majesty's Commands, The Royal Medals should be adjudged, for the most important discoveries, or series of investigations, completed and made known to The Royal Society in the year preceding the day of their Award,—that their Presentation should not be limited to British Subjects,—and that His Majesty's Effigy, if such should be the Sovereign's

pleasure, should form the **OBVERSE** of the Medals, —and that *Two Medals* from the same die should be struck upon such Foundation, one of *Gold* and the other of *Silver*.

“ Upon proceeding to the distribution of the Medals, it was found that the limitation of time, which these Resolutions fixed, was of such a nature as to interfere most materially with the proper observance of the object proposed to be secured by their Foundation,—and the period was, therefore, with His Majesty’s sanction, extended to *five years*,—In accordance with this arrangement the Medals continued to be awarded until the year 1830, inclusive, when the demise of His late Majesty took place, and in which year I had the honour of being elected to fill the Chair of The Royal Society.

“ Mr. CHANTREY, to whom, in conjunction with Sir THOMAS LAWRENCE, was intrusted the selection of the subject for the Medal, furnished the cast for the Medallion of the Head of His late Majesty, which was to form the **OBVERSE** of it, while Sir THOMAS undertook to compose the design for the **REVERSE**. Unfortunately, that distinguished Artist, either from over-delicacy or over-anxiety to produce a work of Art worthy of the object for which it was intended, or from that spirit of Procrastina-

tion which was unhappily too common with him, delayed it's execution from year to year, and died without leaving behind him even a sketch of his ideas respecting it, though the character of such a design as would be at once classical and appropriate to the purpose, was the subject of frequent conversation, and even of favourite speculation with him. From these and other causes, to which it is not necessary for me now to advert, it arose, that, at the demise of His late Majesty, although the adjudication of *Ten Medals* had been formally made, and announced from The Chair of The Royal Society, not even the Dies, much less the Medals, were forthcoming for the purpose of distribution to the various distinguished persons, some of them Foreigners, to whom they had been awarded.

“ It cannot be necessary for me to impress upon you, Gentlemen, that the non-completion of an engagement so solemnly entered into with the whole Republic of Men of Science, would have brought discredit not merely upon The Royal Society, but upon the personal honour of a Monarch of this Country, whose Name it is our especial duty as Fellows of The Royal Society, to hand down unsullied to Posterity, as our munificent Patron and Benefactor,—And, as no Funds had

been placed at the disposal of our Treasurer, nor in the hands of any other ostensible person to meet the very heavy expenses which must be incurred for cutting the Dies and furnishing the Medals already awarded, I felt it to be my duty, when I succeeded to this Chair, to recommend to The Council the suspension of any further adjudgement of the Medals, until I could have an opportunity of ascertaining the nature of the Commands which had been issued concerning them by the late Sovereign through his Official advisers or otherwise, and also of taking the pleasure of His present Majesty respecting their continuance in future, and the conditions to which they should be subject. These inquiries terminated in the most satisfactory manner. On a proper application to those who were intrusted with the ultimate arrangement of His late Majesty's affairs, prompt measures, as far as lay in their power, were adopted for the immediate fulfilment of every pledge which it was conceived had been given to The Royal Society and to the Publick at large in the name of GEORGE the Fourth.

“ The Dies for the Medals upon the old Foundation are now completed, and ready for distribution,—they bear upon the one side the likeness of His late Majesty, while the REVERSE represents the

celebrated Statue of Sir ISAAC NEWTON, which is placed in the Chapel of Trinity College, Cambridge, with such emblematical accompaniments as seemed best calculated to indicate the magnificent objects of the researches and discoveries of that great Philosopher, whose peculiar connexion with The Royal Society forms the most glorious circumstance in it's Annals.

“ After having settled that part of the business, and apprized The King of my success, I then ventured to petition His Majesty for the continuance of that Protection and Munificence, which The Royal Society had ever experienced from His Illustrious Predecessors. The Sovereign, with that just and enlightened zeal for the Promotion of every object allied with the honour and prosperity of this Country,—which, as a Loyal Subject, I acknowledge with Gratitude, while as an affectionate Brother I recognise it with Pride,—acceded at once to my request, accepted the charge devolved upon him by the demise of the late King, and ordered, in consequence, that a fresh Die should be cut, and that His Effigy should form the OBVERSE side of the Medal. This work also is completed. All the Dies have been executed by Mr. WYON with such boldness of outline, depth, and delicacy of finish, as do him the highest credit,—and, I trust,

that the Medals will be considered in every way worthy of the exalted Rank and Dignity of The Illustrious Personage, in whose name this mark of Royal favour is intended to be conferred."

MEDALS OF GEORGE THE FOURTH.

Obverse.—The Portrait of GEORGE the Fourth,—legend, "GEORGIUS IIII. REX SOC. REG. LOND. PATRONUS. 1826,"—beneath the shoulder of the bust, W. WYON, A. R. A., Mint.

Reverse.—A full length Statue of Sir ISAAC NEWTON,—the idea being taken from the celebrated Statue of Sir ISAAC in The Chapel of Trinity College, Cambridge,—with two Mathematical diagrams,—inscription, "REGIS MUNIFICENTIA ARBITRIO SOCIETATIS,"—beneath, "NEWTON."

MEDALS OF WILLIAM THE FOURTH.

Obverse.—The portrait of WILLIAM the Fourth,—legend, "GU-LIELMUS IIII. REX SOC. REG. LOND. PATRONUS. 1833."

Reverse.—The same, as that on the Medal of the preceding Monarch.

MISCELLANEOUS MEDALS.

THE ADMIRALTY MEDAL.

Obverse.—An Anchor, surmounted by The Imperial Crown, and between two branches of Oak.

Reverse.—A circle, left plain, for the name of the Seaman, to whom the Medal is presented,—and surrounded by the inscription, “FOR LONG SERVICE AND GOOD CONDUCT.”

ARDROSSAN PRIZE MEDAL, for AGRICULTURE.

Obverse.—The Arms of the Antient and Noble Family of MONTGOMERIE, Earl of EGLINTOUN,—motto, “*Garde bien.*”

Reverse.—A wheat-sheaf, rake, scythe, plough, &c.,—with a tablet left plain in the centre, for the name of the successful candidate,—inscription, “ARDROSSAN MEDAL.
THE REWARD OF MERIT.”

This is one of Mr. WYON's earliest Medals, and is executed with great taste and spirit.

Ardrossan, in the Shire of Ayr, gives the Title of *Baron* in England, to The Earl of EGLINTOUN.

THE BETHNAL GREEN VOLUNTEERS.

A Medal struck by order of Lieut. Colonel CARRICK, on the disbanding THE BETHNAL GREEN VOLUNTEERS.—

Obverse.—A figure of Britannia, helmeted, and looking upwards, and trampling upon the *Hydra* of War,—her left hand raised, in which she holds an Olive branch,—her right hand resting upon a part of a column, against which her Shield inclines,—legend, “ENGLAND’S PERSEVERANCE DETHRONED BUONAPARTE,”—beneath the *Hydra*, P. WYON.

Reverse.—An elaborate wreath of Oak and Laurel, within which is inscribed, “ENROLLED 13th. Aug. 1803, AND DIS-EMBODIED AT THE GENERAL PEACE OF EUROPE, 24th. June, 1814.”—encircling the whole, “BETHNAL GREEN VOLUNTEER INFANTRY.—LT. COL. CARRICK.”

BODIAM CASTLE.

Obverse.—A view of the ruins of the antient Castle of Bodiam,—legend, “BODIAM CASTLE, SUSSEX.”

Reverse.—Within a circle is inscribed, “BODIAM CASTLE BUILT BY THE DALYNGRIG FAMILY IN THE FOURTEENTH CENTURY, NOW IN THE POSSESSION OF JOHN FULLER, Esq., OF ROSE HILL, MDCCCXXX.”—and encircling the whole, “STRUCK IN AID OF THE SEA BATHING INFIRMARY, HASTINGS.”

This Medal is sold to the Visitors of the Castle.

THE BOMBAY MINT.

A large Medal, intended to commemorate the Establishment of THE BOMBAY MINT, from a design by FLAXMAN,—the Reverse being modelled by WILLIAM WYON.

Obverse.—A Portrait of His Majesty GEORGE the Fourth, from the bust by CHANTREY, was begun, but not finished.

Reverse.—A Lion, after the manner of the Antique,—and, in the back ground, a Palm tree.

These Dies were never hardened, and impressions only were taken of them. The pressure for a new Coinage prevented the finishing of them at the time required,—and Capt. HAWKINS, Director of The Mint at Bombay, being obliged to return to India without them, they were never forwarded thither, in consequence of the death of that Gentleman.

We cannot pass over the grandeur and simplicity of this design without the strongest expression of our admiration of it, and of it's beautiful similitude to the Antique. It's execution is fully equal to the spirit of the design.

THE BURMESE WAR.

A Medal struck in The Royal Mint,—from which Thirty Thousand impressions were taken in *Silver*, to be distributed among the Seapoys, who served in THE BURMESE WAR. The idea of this Medal was given by Sir CHARLES WILKINS.

Obverse.—The *White* Elephant of *Ava* prostrate before The British Lion,—behind the Lion is The Standard of England floating triumphantly, opposite to which is the Flag of *Ava* lowered, and drooping upon the ground,—in the distance, two Palm trees,—and, in the Exergue, a Persian inscription, denoting the subjection of the *Burmese* Power.—date, 1826.

Reverse.—The British troops leading on the Seapoys to the attack of a strong Stockade,—in the foreground is a Palm tree,—and, in the river in the distance, the British Squadron aiding in the assault, attended by a *Steam-Boat*, being the *first* ever used in Naval warfare,—beneath, is a Persian inscription, recording the glorious victory.

THE PRINCESS CHARLOTTE.

In the Exhibition of The Royal Academy, in 1818, Mr. WYON exhibited a Sketch in wax, for a Medal.

This Model evidently referred to the Apotheosis

of our lamented Princess CHARLOTTE,—who, with the babe in her arms, is ascending to Heaven, preceded and supported by Angels.—Beneath, is Britannia in an attitude of grief, with the Trident inclining upon her shoulder, and her Shield resting against her knee.

This beautiful Medal was begun, but not completed.

KINGS and NATIVE CHIEFS of GAMBIA.

Medals presented to the Kings and Native Chiefs of Gambia.

Obverse.—A Portrait of His Majesty WILLIAM the Fourth, from a bas-relief modelled by CHANTREY,—legend, “GUIL-ELMO IIII. D.G. BRITANNIAR. REGI F.D.”—beneath, CHANTREY *d.*—W. WYON *s.*, Mint.

Reverse.—The Royal Arms of The United Kingdom.

ANOTHER, of a smaller size,—

Obverse and Reverse.—The same, as those of the preceding Medal.

Both of these Medals are struck, in *Silver*, and are suspended by handsome Silver chains.

See, page 60.

COMMEMORATION MEDAL OF THE 58TH YEAR OF THE
REIGN OF GEORGE THE THIRD.

An elegant Writer in *THE MORNING POST*, in April, 1818, observes, "it is rather a singular circumstance in the History of England, that the longest reigns in it are those of Monarchs, who have been *the Third* of their Christian Appellations,—HENRY the third,—EDWARD the third,—and GEORGE the third,—

His Majesty's reign has now extended about two years beyond that of HENRY the third, and is, consequently, the longest that has occurred in our Annals,—And, as we have always advocated *THE MEDALLICK SCIENCE*, as affording the most durable records of National events, we have now the pleasure of noticing a MEDAL, which is engraved to commemorate the Entry of our Venerable Monarch into the FIFTY-EIGHTH year of His reign.

Obverse.—A Portrait of His Majesty GEORGE the Third, from TURNERELLI's Jubilee bust, laureated, — legend, "GEORGIUS III. DEI GRATIA,"—beneath, W. WYON.

Reverse.—A distant view of a Country, over which a Star sheds it's benign influence,—the Motto is peculiarly happy and appropriate, "PROPRIO SPLENDORE REFULGET,"—in the Exergue, "xxv. Oct. MDCCCXVII. anno regni LVIII."

This tribute of Respect to our beloved Sover-

eign displays great mechanical ingenuity, being struck in *three* different Metals,—the **OBVERSE** being *silver*,—the **REVERSE** *brass*,—and the **EDGE** *copper*,—which produces a very novel and singular effect.—R. S.

See, pages 42 and 91.

GEORGE THE THIRD.

Obverse.—Portrait of **HIS MAJESTY**, with a Wig and *Queue*, and in The Windsor Uniform,—legend, “**GEORGE III. ASCENDED THE BRITISH THRONE** Oct. 25. 1760,”—beneath the bust, “**K & S.**”

Reverse.—which is of very common work, was adapted at Birmingham by an unknown Artist, at the time of the death of The King. It was originally the *Reverse* of a Medal of The Rev. **DANIEL ROWLAND**, struck in 1806.

MINUTE MEDAL of GEORGE THE THIRD.

Obverse.—Portrait of **GEORGE** the Third, laureated.

Reverse.—**B. 4 J. 1738.**

Asc^d. Throne

25. Oct. 1760.

Marr^d. Sep. 1761.

Ob. 29 Jan. 1820.

Æ. 82. years.

R. 60. Y.

This elegant little Medal must be considered a great curiosity, from the circumstance of such elaborate Art being comprised in so small a space,—being scarcely larger than a Spangle.

CORONATION MEDAL OF GEORGE THE FOURTH.

A Medal commemorative of the Coronation of His Majesty GEORGE the Fourth, executed hastily for Messrs. THOMASON and JONES, of Birmingham.

Obverse.—A Portrait of His Majesty GEORGE the Fourth, laureated, and draped,—legend, “GEORGIUS IV. DEI GRATIA BRITANNIAR. REX F. D.”—encircled by a wreath, composed of the rose, thistle, and shamrock,—beneath the bust, “THOMASON & JONES *d.*”

Reverse.—His Majesty seated upon the Throne in his Coronation robes, holding the Sceptre in his right hand, and the Orb in his left,—three figures, emblematical of The United Kingdom, are placing the Crown upon the Monarch’s head,—motto, “ANTE PROBATA MINISTRAT.”—in the Exergue, “CORON. XIX. Jul. A. D. MDCCCXI.”—at the side, “THOMASON & JONES *d.*”

The Artist being dissatisfied with this Medal, did not put his name to it.

DUKE OF GLOUCESTER.

Obverse.—Portrait of The Duke of GLOUCESTER, in Armour,—
legend, “H. R. H. WILLIAM FREDERICK DUKE OF
GLOUCESTER.”

Reverse.—Within a rich wreath of Laurel and Roses is in-
scribed, “ELECTED MARCH 26. INSTALLED JUNE 29.
MDCCCXI.”—above the whole, “CHANCELLOR OF THE
UNIVERSITY OF CAMBRIDGE.”

BARTHOLOMEW JOHNSON, Musician.

Obverse.—Portrait of Mr. JOHNSON,—legend, “MR. BARTHO-
LOMEW JOHNSON, AGED 103. TO THE CORPORATION
OF SCARBOROUGH.”

Reverse.—Musical Emblems entwined by Oak and Laurel,—in-
scription, “HE WAS A MAN, TAKE HIM FOR ALL IN
ALL, WE SHALL NOT LOOK UPON HIS LIKE AGAIN.”

On the completion of the *One Hundredth year* of his age, on the 3d of October, 1810, a Minor JUBILEE was celebrated at Scarborough by a party of his friends, who were highly gratified with the Musical performances of the day, in which Mr. JOHNSON bore a distinguished part. Lord MULGRAVE, who honoured the Meeting with his presence, afterwards sent Mr. JACKSON, the Artist, from London, to take the Portrait of the venerable old man, which His Lordship presented to The Corporation.

GRAND NATIONAL JUBILEE.

Obverse.—Portrait of THE PRINCE REGENT, in Military Costume,—legend, “ HIS ROYAL HIGHNESS GEORGE PRINCE REGENT.”

Reverse.—Within a rich wreath of Oak is inscribed, “ GRAND NATIONAL JUBILEE LONDON AUGUST 1st. PATRONIZED BY THE PRINCE REGENT TO COMMEMORATE THE PEACE BETWEEN ENGLAND AND FRANCE SIGNED AT PARIS, MAY 30. 1814.”

LONDON BRIDGE.

A Medal to commemorate the laying of the first stone of THE NEW LONDON BRIDGE.

Obverse.—Portraits of The Lord Mayor and Lady Mayoress,—beneath them, “ modelled by P. ROUW,—W. WYON, Mint,”—legend, “ THE RT. HON. THE LORD MAYOR and LADY MAYORESS.”

Reverse,—is this inscription, “ TO COMMEMORATE THE LAYING OF THE FIRST STONE OF LONDON BRIDGE BY THE RT. HON. JOHN GARRATT, LORD MAYOR, ON THE 15th of JUNE, 1825, IN THE PRESENCE OF H. R. H. THE DUKE OF YORK, VARIOUS BRANCHES OF THE NOBILITY, AND THE CORPORATION OF THE CITY,—AND IN TESTIMONY OF HIS LORDSHIP’S PUBLIC WORTH AND PRIVATE VIRTUES THIS MEDAL WAS DESIGNED AT THE REQUEST OF HIS FELLOW CITIZENS, BY JOSEPH YORK HATTON.”

MASONIC CHARITY.

Obverse.—A figure of Charity,—on one side of which is a boy kneeling with a book in his hand, and on the other, a girl standing, in the dress which is worn by the female children,—above, a Triangle, enclosing the “All-seeing Eye,” and rays of light emanating from it,—beneath, “MDCCCXXX.”

Reverse.—“HONORABLE TESTIMONIAL OF MASONIC CHARITY AND BENEVOLENCE INSTITUTED BY H. R. H. AUG. FRED. DUKE OF SUSSEX, M. W. GRAND MASTER.”

JAMES SADLER.

Obverse.—Portrait of JAMES SADLER,—legend, “JAMES SADLER. FIRST ENGLISH AERONAUT.”—beneath the bust, P. W. f.

Reverse.—A Car suspended from a Balloon, in which two persons are seated,—upon the Balloon is inscribed, “THE 21. ASCENT.”—and encircling the whole, “ASCENDED FROM BIRMINGHAM. TRAVERS'D UPWARDS OF 112 MILES, in 1 HOUR & 20 MINUTES. October 7. 1811.”

SMITHFIELD CLUB.

Obverse.—A Portrait of His Grace The Duke of BEDFORD,—legend, “JOHN DUKE of BEDFORD, SMITHFIELD CLUB.”

Reverse.—Plain, to admit the inscription of the name of the person, to whom the Medal is awarded.

SOUTHAMPTON MEDAL.

This Medal was hastily executed, and presented to THE CORPORATION of SOUTHAMPTON, to commemorate the expected Visit of His Majesty GEORGE the Fourth to that Town.

Obverse.—A Portrait of His Majesty GEORGE the Fourth, laureated,—beneath the shoulder of the Monarch, W. WYON,—legend, “GEORGIUS IV. D. G. BRITANNIARUM REX.”

Reverse.—A Naval Crown, between two branches of Oak, round which is inscribed, “PORTUM SUTHAMPTONÆ IN-TRAVIT.”—in the Exergue, “VOTIS COMMUNITATIS, 1823.”

One Medal, in *gold*, was struck, and forwarded to Mr. PEEL, then Secretary of State for The Home Department, with an appropriate Address from The Mayor and Corporation to be presented to His Majesty,—to which Mr. PEEL replied, “that it had been most graciously received by The King.” The Corporation proposed a Vote of Thanks to the Artist, and unanimously elected him an Honorary Burgess of the Town. Twenty Medals, in *bronze*, and two, in *silver*, only were struck,—the Die sunk conspicuously in the last impressions that were taken of it.

STIRLING PITT CLUB.

Obverse.—Portrait of Mr. PITT,—legend, “ THE RIGHT
HONOURABLE WILLIAM PITT.”

Reverse.—Within a wreath of Palm and Laurel is inscribed,
“ THE STIRLING PITT CLUB. MDCCCXIV.”—encircling
the whole, “ BORN MAY 28. 1759. APPOINTED FIRST
LORD OF THE TREASURY & CHANCELLOR OF THE
EXCHEQUER DEC. 1783. DIED JAN. 23. 1806.”

MINUTE MEDAL of THE DUKE of SUSSEX.

Obverse.—Portrait of His Royal Highness AUGUSTUS FREDERICK,
Duke of SUSSEX, modelled from the Life, —and in-
scribed, “ DUKE of SUSSEX.”

Reverse.—Two hands united across a Triangle,—date, 1813.

This very minute and elegant Medal was ex-
ecuted for His Royal Highness, as Grand Master
of THE FREEMASONS.

THE THANKSGIVING.

A Medal struck in Commemoration of THE
THANKSGIVING, in 1814.

Obverse.—A figure of RELIGION, holding in her right hand the
Cross, at the side of which are the rose, thistle, and

shamrock, and the Caduceus,—her left hand resting upon a column, on which is inscribed, TALAVEIRA, BUSACO, RODRIGO, BADAZOS, SALAMANCA, VITORIA, SEBASTIAN, PYRENEES.”—In the Exergue, “THANKSGIVING, JAN. 13., 1814.”

Reverse.—A Cornucopia and Palm branch, and a quotation from the Prophet ISAIAH, “LET US GIVE GLORY UNTO THE LORD, AND DECLARE HIS PRAISE IN THE ISLANDS,”—beneath, *Isa. c. XLII. v. XII.*

A juvenile Production.

WATERLOO BRIDGE.

Obverse.—Portrait of His Royal Highness THE PRINCE REGENT, laureated,—legend, “GEORGIUS W. P. VICEM REGIS BRITANNIARUM GERENS.”—beneath the shoulder of the Bust, W.

Reverse.—The Royal Standard, displayed,—above, “WELLINGTON,”—and at the base, “WATERLOO DIE JUN. 18., 1815,”—encircling the edge, “PONTE WATERLOVENSI DEDICATO. JUN. 18., 1817.”

This Medal was struck to commemorate the opening of the magnificent New Bridge over the River *Thames*, called “*The Strand Bridge*,”—which Name had been previously and appropriately *changed* to that of “WATERLOO,”—in honour of the day and the place, where the glorious Victory was obtained by our invincible HERO. It was

opened with ceremonious Pomp by His Royal Highness THE PRINCE REGENT, by whom the Medals were scattered 'in profusion among the assembled Multitude.

This was the joint production of THOMAS and WILLIAM WYON.

WATERLOO MEDAL, for THE GERMAN LEGION.

Obverse.—Portrait of His Royal Highness THE PRINCE REGENT, laureated, and neck partly mantled,—legend, "GEORG. PRINZ. REGENT, 1815."—beneath the bust, W. WYON.

Reverse.—Two flags, two spears, and a cuirass on them,—beneath, two wreaths, encircling this inscription, "HANNOVERSCHER. TAPERKEIT. WATERLOO, JUN. XVIII."

THE DUKE OF WELLINGTON.

Obverse.—Portrait of The Duke of WELLINGTON, in Military Costume,—legend, "DUKE of WELLINGTON."

Reverse.—Within a wreath of Oak is inscribed, "BY HIS CONSUMMATE SKILL AS A GENERAL, HE HAS RAISED THE BRITISH ARMY TO THE HIGHEST EXCELLENCE, AND HIMSELF THE MOST NOBLE, AND EXALTED HERO, IN THE ANNALS OF HISTORY."

This inscription is part of the Speech of The Speaker of The House of Commons (Mr. ABBOT), on presenting the Thanks of The House to His Grace.

MARMADUKE TRATTLE, Esq.

Portrait of MARMADUKE TRATTLE, Esq., modelled from the life,—an engraving of which was prefixed to the Sale Catalogue of his Coins, and Medals.

ABRAHAM EDMONDS.

Portrait of Mr. ABRAHAM EDMONDS, modelled from the life,—an engraving of which was prefixed to the Sale Catalogue of his Coins, and Medals.

SEALS.

Although an account of *all* the SEALS which have been engraved by Mr. WYON, would extend beyond the prescribed limits of this MEMOIR,—I should, nevertheless, have no excuse, if I omitted to describe some of them,—and, especially, if I neglected to give as correct a *List*, as can now, by the aid of many kind and obliging friends, be obtained. But, if any omission should appear, in these or his other Works, let it be remembered, that, in the unostentatious disposition and habits of the Artist, no Collection of his various Productions was ever contemplated by him, and the difficulty in their enumeration is consequently much increased,—independently also of the length of time that has elapsed; since the execution of many of them.

**THE SEAL OF THE ROYAL ASIATIC SOCIETY OF
GREAT BRITAIN AND IRELAND.**

A wide spreading figure of The Bannyan Tree, with most rich and elaborately wrought foliage,—beneath, is an Elephant,—and, at the root of one of the principal stems, is W. WYON,—on the right, is a Palm tree, near which stands a Camel,—with a view of distant Scenery,—and in the Exergue, “SOC. REG. ASIATICA BRITANNIARUM, 1823.”

THE SEAL OF THE ATHENÆUM CLUB.

An exquisitely finished Head of MINERVA, from a drawing by Sir THOMAS LAWRENCE, P. R. A.,—beneath the bust, W. WYON.

This is the large Seal,—a copy of which was afterwards engraved of a smaller size, for Official purposes.

THE SEAL OF THE PHILOSOPHICAL SOCIETY OF CAMBRIDGE.

A full length figure of Sir ISAAC NEWTON, from the celebrated Statue by ROUBILIAC, in The Chapel of Trinity College, Cambridge,—legend, “SOCIETAS PHILOSOPHICA CANTAB. INCORP. MDCCCXXXII.”

PERICLES.

A highly finished Head of PERICLES, modelled from the Bust in THE TOWNLEY GALLERY,—on the shoulder, W. WYON.

This classical Head was engraven for Miss SHEEPSHANKS, who has evinced her exquisite Taste

by the selection of such a celebrated Character. Sir HENRY ELLIS gracefully observes, “ as the leading man in Athens for a long period, and during the first two years of the Peloponnesian War, as an Orator, a General, and a Statesman, his name is immortalized by the History of his Countryman, THUCYDIDES. His most durable reputation, however, was founded upon his love and encouragement of The Arts.”—TOWNLEY GALLERY, *vol. 2. p. 4.*

Birmingham and Gloucester Railway Company,
1836.

London and Birmingham Railway Company,
1833.

The North Midland Railway Company.

The South Eastern Railway Company.

Official Seal of The East India Company.

Commissioners of Compensation, for The West
Indies,—two Seals.

Common Seal of The Corporation of Plymouth.

Irish Waste Land Incorporated Society.

Medico-Chirurgical Society.

Montreal Bank, in Canada.

Portrait of Mr. GREEN, a Turkey Merchant,
modelled from the life.

EARLY PRODUCTIONS.

HEAD OF HERCULES.

See, page 38.

ANTINOUS.

See, page 39.

THE WOODMAN.

See, page 39.

PEACE.

An Olive tree, beneath which are three Children,—one of whom is sporting with a Cornucopia, the second is holding up a Torch, and the third is inscribing the word, “PEACE,” upon a tablet,—at the base, is a Painter’s Pallet,—and the name of the Artist, “WYON.”

This engraved Die was used in the embellishing of Watch-cases.

WORKS IN PROGRESS.

Portrait of Her Majesty **QUEEN ADELAIDE**, taken
from The Coronation Medal.

This very beautiful and minute Medal will soon
be completed.

Portrait of **WILLIAM DEBONAIRE HAGGARD**, Esq., to
be modelled from the life, and to be cast
after the manner of **ABRAHAM SIMON**.—
This excellent and highly respected Gentleman is a zealous Collector of Medals,
relating to English History,—and the
frequent mention of his contributions to
this **MEMOIR** will show, how well he understands the subject, and with what
liberality he imparts his valuable and
extensive knowledge.—

See, pages 27, 92-95, 103.

Portrait of Captain **WILLIAM HENRY SMYTH**, R. N.,
K. S. F., &c., modelled from the life.

See, pages, 70, 80.

Portrait of Her Majesty **DONNA MARIA**, Queen of
Portugal, modelled from the life. See, p. 82.

Portrait of THOMAS ANDREW KNIGHT, Esq., President of THE HORTICULTURAL SOCIETY, modelled from the Life.

Portrait of THOMAS TELFORD, Esq., Civil Engineer, and *First* President of THE INSTITUTION of CIVIL ENGINEERS. On the REVERSE, a representation of his great Work, THE MENAI BRIDGE.

Medal of THE ROYAL HORTICULTURAL SOCIETY OF CORNWALL.

Medal for the Preservation of Life from Shipwreck, presented by THE COMMITTEE of LLOYD'S COFFEE HOUSE, LONDON.

This Medal alludes to the preservation of ULYSSES by LEUCORHOE, so beautifully related in the *Odyssey* of HOMER. The Goddess is here represented as descending to the relief of a distressed Mariner who is clinging to a fragment of the wreck, and eagerly stretching out his left arm to reach the *Scarf*, which is benignly extended to him by The Goddess.

Common Seal for The Joint Stock and Annuity Fund of THE ARTISTS' SOCIETY.

This Seal is divided into two Compartments by a Palm Tree, —on the left, Three Members of The Society are mutually extending their relief to an expiring Member, who is reclining upon

a couch,—in the back ground, is a Pedestal, upon which is a group of figures, supposed to have been the production of the dying Artist.—This branch of The Institution is supported by The Joint Stock Fund.

In the Compartment on the right, is an Angel descending to afford consolation to the afflicted Widow and Children,—and, in the back ground, is a view of *The Parthenon*, where the remains of the deceased are supposed to have been interred. This branch of The Institution is supported by Voluntary contributions. In the Exergue, “SOCIETY FOR THE DISTRIBUTION AND MANAGEMENT OF THE ARTISTS’ FUND, INCORPORATED 1827.”

This fine and elaborate composition is from a sketch by WILLIAM MULREADY, Esq., R. A. It is elegantly modelled by Mr. WYON, but the engraving of the Seal is not yet commenced.

Coins for THE EAST INDIES,—*viz.*,

One Rupee, in silver.

Half Rupee, in silver.

THE DUKE OF NEWCASTLE.

Portrait of HENRY Duke of NEWCASTLE, modelled from the life,—and intended, as a PRIZE MEDAL founded by HIS GRACE, for THEOLOGY, at ETON COLLEGE.

CONCLUSION.

SUCH is THE MEMOIR of THE LIFE and WORKS of our BRITISH GENIUS!—and how fearfully do I pause, before I dare venture to give, even private circulation to a Tribute so imperfect as this!—But candour and generosity will easily distinguish between the sterling substance of Merit, and the humble attempt of a Friend if it fail in the delineation. Yet I may venture to anticipate, that neither the Fame nor the Fortune of Mr. WYON, —honoured by all the best Artists for his Abilities, and by the Good for his Integrity,—will suffer the smallest injury or animadversion, for this inelegant, though well-intended, NARRATIVE.

Let us hope, then, that an increase of Years to our amiable Engraver will carry along with it additional Prosperity, Happiness, and Renown.—And let those, who shall hereafter aspire to the important Province of sustaining the exquisite Beauty of our Coins, learn from this excellent

Master of his Art, that Labour and Study, like his, are the only means by which to arrive at **DISTINCTION** and **SUCCESS**, such as he has pre-eminently attained.

NICHOLAS CARLISLE.

SOMERSET PLACE, LONDON.

29th. of January, 1837.

LONDON : PRINTED BY W. NICOL, 51, FLEET STREET.

1772

